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ABSTRACT

A revision of an earlier project, this curriculum guide is intended to function as a framework for districts and schools to build language arts curricula for grades kindergarten through 12. The introduction tells how to use the revision and contains a statement of purpose. It also includes instructions for how to use the revision in the school, the district, and in conjunction with evaluation measures. The second section covers the process of revising the previous guide, and includes information about the membership of the committee appointed for the task, when the committee met, when public hearings were held, which schools and districts responded when sent a draft of the guide, a tally of the school and district responses, and an outline of the final revision process. The third section deals with the language arts curriculum itself, first defining what educators know about language arts instruction today. Next it addresses the specific ways in which the committee used this knowledge to implement a schematic standard, and then suggests curricula for writing (including grammar and usage), speaking, reading, listening, and language concepts (consisting of variety of expression, history of language, power of language, linguistics and grammar, and study skills). Following a discussion of integrating the language arts the guide provides details of the format of the language arts essential skills, including process, products/outcomes, competency indicators, suggestions for evaluation of processes, and appendixes which list the criteria on which the products/outcomes are to be judged. Two figures show the essential skills schematic and the format for the skills. The fourth section, a selected bibliography, is followed by the actual skills pages arranged in three grade clusters, K-3, 4-8, and 9-12.

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THE LANGUAGE ARTS

ESSENTIAL SKILLS

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INTRODUCTION

Every sturdy building is so because of a strong foundation. A curriculum is like a building; in order to be strong and sturdy, it must be built on a worthwhile foundation. The material that follows describes the foundation on which the Language Arts Essential Skills revision—the framework for good language arts instruction—was built.

How to Read the Revision

Start with the Foundation Statement. It will prepare you for the revision itself and, more importantly, will tell why the revision is as it is and how you can use it within your school or district. When you look at the revision itself, be sure to examine the Appendix which follows the revision. It lists the criteria by which the Products/Outcomes in the revision will be judged.

The Foundation Statement

Be sure to read the How to Use section which follows this Introduction. It will tell you how to use the revision in your school or district. It will let you know what decisions schools and districts may make regarding the revision. It will help you understand how to integrate this document with the CUES and with standardized tests. It will also let you know how to obtain help for your school or district from the Arizona Department of Education.

You can probably skim the description of the Process that follows this Introduction. Perhaps you'll want to come back to it later to see how other schools and districts have reacted to the revision.

Do not skim the Product/Outcome section that comes next. Read it carefully because it will tell you the philosophical basis on which the revision was built. It will also describe what is meant by writing, speaking, reading, listening, and language concepts in this document. It will explain how integration of these five aspects of language arts was accomplished. It will tell what is meant by process and products/outcomes. The last part of this section is very important. It will tell you how evaluation of the Language Arts Essential Skills can be accomplished.

The Revision

The revision is organized so that the writing skills come first, then the speaking, then reading, then listening, and finally language concepts. The first pages in each section contain the K-3 skills, the next pages the 4-8 skills, and the final pages 9-12 skills. A view of the revision from the point of view of each grade cluster can be obtained by gathering together the pages for that cluster from each section.

Be sure to read the Appendix that follows the actual skills pages. The Appendix is correlated to the Products/Outcomes in the Writing, Speaking, Reading and Listening sections. The Appendix lists the criteria on which these Products/Outcomes are to be judged.

How to Use The Revision

The Revision as a Framework

This revision may be seen as a framework on which districts and schools will build language arts curricula. As a framework, it will be most meaningful to people in charge of curriculum decisions—superintendents, assistant superintendents, curriculum coordinators, principals, head teachers, and teams of teachers charged with curriculum work. Classroom teachers may benefit most from it after it has been made district- or school-specific.

District Opportunities

Making the document district- or school-specific is the responsibility of each Arizona district or school. Most districts or schools responding to an earlier draft of this document that was sent out with Response Sheets (see the Process part of this Foundation) approved of the state's decision to let districts make these decisions:

1. what might be done leading up to the benchmark grades of 3, 8, and 12, and

2. what specific skills might be required so that the process and products/outcomes happen at those benchmark grade levels.

Here are some district responses to the question of more state-level specific skills requirements or grade-by-grade requirements:

> "We want only guidelines, benchmarks, frameworks, etc."
>
> "Our district would like to develop our own skills list that reflects competencies necessary to meet state language arts goals."
>
> "If by 'specific skills' it is meant the original language arts document sent by the Arizona Department of Education, then we do not need this list. The list actually interfered with student learning."
>
> "Absolutely not. Children's meaningful experiences with print and language are too diverse for such rigidity."
>
> "Some individuals desire such a document, but describing skills by explicit grade levels fragments the process of instruction. Teachers need to look at the 3-4 grade span to plan their instruction."

The grade level clustering and the benchmark grades can help a district decide what to aim for within a period of schooling. The K-3 designation means that between Kindergarten and Grade 3 certain learning should take place and that this learning should be demonstrated by the end of Grade 3 through stated Processes and Products/Outcomes. It may sound as if all of the learning should happen in Grade 3, but that is not at all the case. Districts should plan what should happen in Kindergarten, Grade 1, Grade 2, and Grade 3 so that children can demonstrate their learning by the end of Grade 3. Also, districts can arrange to have some of the Grade 3 Products/Outcomes occur earlier, as children are ready, so that they do not all have to come in Grade 3.

The grade level clustering and benchmark grades process described above for K-3 applies, of course, to 4-8 and 9-12. Four districts suggested that Grade 6 be declared a benchmark grade and Process and Product/Outcome skills be written for it, too. As part of their work to make the revision district-specific, these districts will need to write Process and Product/Outcome statements for Grade 6.

Because the responsibility of building the walls, adding the electrical wiring, and plumbing, etc., on the basis of the state's framework, has been left to the districts or schools, they can consider issues of experience, culture, or language background particular to their student populations. The diversity of learners in the state makes it essential that districts work to make the framework specific for their own students.

The framework is a framework for language. The languaging abilities required by this framework may be developed in whatever languages the students speak. Transition to English will occur best if

abilities in a first language have been developed, not delayed until students are proficient in English. Strengths in using one language will transfer to another language and help the process of transition occur.

Making the framework specific to a district or school will require collaboration. It is suggested that districts give teachers the opportunity to work on the framework in grade-cluster committees. For example, a K-3 group could work to make the document specific for grades K-3 so that by Grade 3 students are able to produce the Products/Outcomes specified in the framework. Similar groups at 4-8 and 9-12 could be formed. Their work would have articulation from grade cluster to grade cluster because of the nature of the framework.

This Document and the CUES

The CUES, Continous Uniform Evaluation System, can be part of the Language Arts Essential Skills. Some districts reported that the CUES they were using fit right into the revision; others reported that they would be using the criteria for evaluation of the Products/Outcomes in writing, speaking, reading, and listening as their CUES. Still others reported that they would integrate their CUES with the Language Arts Essential Skills, adapting each to the other.

The revision of the Language Arts Essential Skills specifies both instruction and evaluation. The Language Arts Essential Skills revision and the work done to make the revision district- or school-specific may work for many districts as a replacement for the CUES they are using.

This Document and Standardized Tests

As part of the work a district does to make the framework district- or school-specific, districts may want to look at the skills tested on the state-mandated standardized tests. The revision lends itself directly to incorporation of tested skills. For example, the "writing" section on the ITBS is actually an editing task. Students are asked to find errors in given sentences. The Essential Skills revision specifies "Edits for usage" and "Edits for spelling, punctuation, and capitalization." A district could look at the usage, spelling, punctuation, and capitalization skills the ITBS requires at various levels and make those the aspects of editing the students consider on their own papers and on those they are editing for their peers.

Several districts reported that, when they approached usage, spelling, punctuation, and capitalization like this, through writing, they saw an improvement in their ITBS scores on these sections.

Similar correlation could be done with the reading and listening portions of the revision and the ITBS and with the Stanford.

THE PROCESS OF REVISION

In July of 1985, the Arizona Board of Education voted to correlate review and revision of the Essential Skills in all curriculum areas with textbook adoption years. In this way, the Board provided a way for textbook adoption to be accomplished with up-to-date criteria for textbook selection, criteria based on current knowledge of theory and practice in a content area. Textbook adoption in language arts was scheduled for 1986; thus, 1985 was selected as the year for review and revision of the Language Arts Essential Skills.

The Committee

The Arizona Board of Education appointed a committee to undertake the task of review and revision. Two-thirds of the committee were non-educators. Many of these were, however, former teachers or members of district school boards. All had an intense interest in education. The remaining one-third of the membership were educators, some from elementary and some from secondary schools, some administrators and some teachers.

The Board also asked the Department of Education to appoint a staff facilitator for the committee. This person was Lois Easton, Writing Specialist for the state. The committee worked with the K-3 Advisory Committee on the K-3 part of the Language Arts Essential Skills and appreciated this committee's input, especially on format. The K-3 Advisory Committee was chaired by Dr. Myrtle L. Gutierrez and facilitated for the Department of Education by Kathy Verville.

Chair of the Language Arts Essential Skills committee was Ms. Virginia Tinsley from Tempe. Other members are listed according to their location:

Chandler:	Mrs. Pat Bruno, Camille Casteel
Douglas:	Natalie Orozco
Flagstaff:	Judy Feldstein, Kathy Franklin, Dr. Suzanne Hoskins
Gilbert:	Myrna Sheppard
Kingman:	Cynthia Kahle
Mesa:	Marilyn Wilson
Miami:	Carol Rios
Phoenix:	Opie Escarsega, Mary Frenchman, Sandy Ford, Grace Perez, Morrison Warren, Jr.
Queen Creek:	Richard Cuprak
Tempe:	Mary Bishop, Jane Lair, Virginia Tinsley
Tucson:	Susan Ey, Dr. Yetta Goodman

Their Work

The committee met for the first time in October, 1985. They met for the last time in February, 1986, to consider responses from districts to an earlier draft of this revision. The committee was willing to wrangle with tough issues of philosophy and concepts before dealing with skills. As they worked, they kept in mind these important considerations:

1. The document should be usable by all districts across the state of Arizona.

2. It should allow for district interpretation and adaptation.

3. It should reflect the best that is known about language arts instruction today.

The committee decided that, before a final draft of the revision could be presented to the Board of Education, districts should have a chance for input. Thus, they arranged for hearings in three locations across the state and for districts to receive a draft copy of the revision and the Foundation Statement to which they could respond.

Hearing and District Responses

Hearings

Hearings were held from 4:00 to 6:00 in Tucson on January 27, 1986, from 4:00 to 6:00 in Tempe on January 28, 1986, and from 5:00 to 7:00 in Flagstaff on January 29. Approximately 30 people attended the Tucson hearing, 25 the Tempe hearing, and 20 the Flagstaff hearing. Participants' comments were recorded on tape and as notes.

Comments in both Tucson and Tempe were largely positive with specific changes for improvement of the document. Flagstaff participants were concerned that there had been no Indian representation on the committe to revise the skills and that the revision did not reflect their needs. Flagstaff participants were also concerned about the way the Board of Education burdened school districts with a revision when they had just worked to incorporate the old list into their curriculum. They were also worried about the 1986 compliance deadline.

A summary of the notes taken at the hearings is available from the Department of Education.

District Responses

On December 20, 1985, all districts were informed that they could expect a revision of the Language Arts Essential Skills. Superintendents were asked to plan to respond to the revision or arrange for someone else to do so. On January 14, 1986, school districts were mailed a copy of the revision and the Foundation Statement. They were also mailed a Response Sheet on which they could report their impressions and were told about the public hearings January 27, 28, and 29.

The following districts or schools responded on the Response Sheets. Numbers in parentheses indicate number of Response Sheets received:

Agua Fria
Ajo
Apache Junction
Ash Creek Elementary
Bisbee
Bagdad Unified
Balsz
Beaver Creek
Bouse Elementary
Buckeye Elemenatary
Bullhead City
Catalina Foothills
Cartwright
Casa Grande
Crane Elementary
Cedar
Cottonwood/Oak Creek
Crieghton
Duncan Unified
Dysart Unified
Flowing Wells
Flagstaff (2)
Fountain Hills
Glendale Elementary
Glendale Union High School
Greasewood
Holbrook
Indian Oasis
Isaac (29)
Kayenta Unified
Kingman
Kirkland Elementary
Kyrene Elementary
Lake Havasu
Laveen Elementary
Lincoln
Mayer Unified
Mesa Unified
Miami
Mohave Union (2)
Nogales (4)
Oracle
Osborn
Page (3)
Paradise Valley
Payson Unified
Peoria Unified
Phoenix Union High School
Pima Unified
Pinal County
Puerco Unified
Queen Creek Unified (5)
Red Mesa Unified
Red Rock
Rice
St. John's Unified
Sierra Vista
Solomonville
Superior Unified
Tempe Union
Thatcher Unified
Tolleson Elementary (3)
Tucson Unified
Valentine
Washington
Willcox
Winslow
Yarnell
Yuma Unified

Thus, Response Sheets were received from seventy districts or schools within districts. In some districts and schools, copies were made of the entire document (or parts of it), and teachers were asked to respond. The numbers in parentheses above indicate the number of separate Response Sheets received from individual schools. So that an accurate picture of school and district level responses can be obtained, two sets of statistics from the Response Sheets are given below, one that tallies all the responses received, and another that tallies just those from the school/district level (without individual teacher responses, in other words). In many cases, schools/districts distributed the material to teachers without explaining to them that the district, not the individual teacher, would react to the document (that is, design school/district curriculum on the basis of the document). Thus, some teacher respondents reacted to the document as if it would replace the school/district curriculum documents, not realizing that the school/district curriculum documents would be revised to incorporate the state guidelines.

Here is a tally of responses to the revision. Complete data, including a narative of comments, can be obtained from the Department of Education.

1. The revision represents current knowledge about language arts education in general.

Agree									Disagree
10	9	8	7	6	5	4	3	2	1
All Responses									
49	28	29	7	8	1	1	0	0	1
School/District-Level Responses									
28	19	17	5	3	0	1	0	0	0

2. The revision represents current knowledge about writing.

Agree									Disagree
10	9	8	7	6	5	4	3	2	1
All Responses									
49	35	25	7	4	2	1	1	0	1
School/District-Level Responses									
29	21	14	4	2	0	1	0	0	0

3. The revision represents current knowledge about reading.

Agree									Disagree
10	9	8	7	6	5	4	3	2	1
All Responses									
48	32	19	11	7	3	2	0	1	0
School/District-Level Responses									
28	18	13	7	4	1	2	0	0	0

4. The revision represents current knowledge about speaking.

Agree									Disagree
10	9	8	7	6	5	4	3	2	1
All Responses									
48	26	24	7	7	2	2	2	2	0
School/District-Level Responses									
27	16	14	6	3	0	1	1	0	0

No Response: 3

5. The revision represents current knowledge about listening.

Agree									Disagree
10	9	8	7	6	5	4	3	2	1
All Responses									
46	25	25	13	5	2	1	0	0	0
School/District-Level Responses									
27	13	16	6	3	1	1	0	0	0

No Response: 5

6. The revision specifies what is essential in good language arts instruction.

Agree									Disagree
10	9	8	7	6	5	4	3	2	1
All Responses									
39	31	27	11	10	2	0	0	4	0
School/District-Level Responses									
26	20	12	5	5	2	0	0	1	0

No Response: 1

7. The revision should help bring about good language arts instruction across the state of Arizona.

Agree									Disagree
10	9	8	7	6	5	4	3	2	1
All Responses									
38	21	22	10	12	8	0	2	3	3
School/District-Level Responses									
26	12	10	3	6	5	0	2	0	2

No Response: 5

8. My district will be able to adapt curriculum to fit the revision or incorporate the revision in current curriculum.

Agree									Disagree
10	9	8	7	6	5	4	3	2	1
All Responses									
34	22	26	8	12	3	3	1	0	0
School/District-Level Responses									
25	11	17	6	8	2	1	0	0	0

No Response: 4

9. My district would prefer a more specific skills list.

Agree									Disagree
10	9	8	7	6	5	4	3	2	1
All Responses									
26	10	7	10	9	4	8	5	5	35
School/District-Level Responses									
12	2	4	6	6	3	7	3	2	25

No Response: 4

10. My district would prefer an Essential Skills document that describes what should be taught at all grade levels.

Agree									Disagree
10	9	8	7	6	5	4	3	2	1
All Responses									
33	13	10	3	5	8	3	9	5	33
School/District-Level Responses									
12	4	8	2	3	3	2	7	3	25

No Response: 4

11. It is important to my district to have performance criteria for mastery of skills at various grade levels.

Agree									Disagree
10	9	8	7	6	5	4	3	2	1
All Responses									
49	14	18	5	4	5	2	2	0	23
School/District-Level Responses									
21	4	12	5	1	2	1	2	0	20

No Response: 3

12. The revision appears manageable by my district.

Agree									Disagree
10	9	8	7	6	5	4	3	2	1
All Responses									
35	20	24	18	11	3	2	5	1	0
School/District-Level Responses									
22	7	16	8	9	3	1	3	0	0

No Response: 5

In addition to the Likert-type items above, respondents were asked to respond to these open-ended items:

B. These are items I would recommend be changed, deleted, or added on the revision in order for it to be acceptable within my district:

C. These are the strengths of the revision:

D. Other comments:

Many districts, schools, and teachers took the time to respond to these items, some even writing letters or attaching sheets of paper for their comments. A full narrative of their responses is available from the Department of Education.

Finally, respondents were asked if 1) they would like to be considered as a pilot school/district for the revision, 2) if they felt they would like help working the document into their curriculum, and 3) if they needed any other help with language arts instruction.

Over 30 schools/districts indicated that they would be willing to serve as pilot schools for the revision.

Over 30 indicated that they would need help from the Department of Education in building district/school level curriculum from the revision. About half that number indicated general need for inservice help with language arts instruction.

The Final Revision

The committee met on February 3, 1986, to consider all responses to the document. They made recommendations that the revision be further revised to accommodate many of the responses. In all, over 125 changes were made to the document the districts had reviewed. Some of these changes were major, of course, while some were minor. The final revision that was approved by the State Board of Education March 24, 1986, reflected the committee's decisions regarding responses received from districts, schools, and teachers across the state.

THE PRODUCT/OUTCOME

What We Know About Language Arts Instruction Today

As part of their process of revision, the committee concerned itself with philosophy and concepts. As the committee explored the issues, members became aware of several widely-held concepts about language arts instruction. These are listed below:

1. Language arts consists of knowledge about language and development of the use of language.

2. Reading, writing, listening and speaking are the traditional facets of language use. Reading and listening are thought of as receptive. Speaking and writing are thought of as productive. However, all four are active in the process of making meaning.

3. "Skillful use of language may be the single most important means of realizing the overarching goal of education to develop informed, thinking citizens."[1] The key is thinking. Language and thinking are closely connected. Teachers can help students learn to think through learning to use language.

4. Writing is one of the most powerful ways of teaching students to think because it involves a "process of selecting, combining, arranging, and developing ideas."[2]

5. The language arts of reading, writing, speaking, and listening reinforce each other. As students learn to read, they are also strengthening their writing, speaking, and listening skills. They are also building concepts of language or knowledge of how language works. Similarly, as they learn to write, speak, and listen, they are enhancing all the other language arts skills. At the same time, they are thinking. Thus, a language arts curriculum should be integrated; reading, writing, speaking, and listening should not be taught in isolation from each other. Thinking should be integrated within the forms of communication.

6. Language arts involve whole acts of reading, writing, speaking, and listening. While these acts can be described, taught, and practiced as separate skills, the skills themselves may not add up to the real act. For example, all the skills customarily thought of as reading skills may not add up to reading unless the student is actually reading written material. A student may perform all the skills but still not be reading. A curriculum should provide for real reading, writing, speaking, and listening.

7. Equally important are the processes of reading, writing, listening and speaking. These processes are the ways of succeeding in these acts, ways that can be transferred from one act to another. In this way, a student who succeeds at writing one paragraph is likely to succeed at writing another one even though content may be entirely different. It is important to learn processes in language arts.

8. Language arts skills are not sequential. A student does not master any aspect of writing, merely becomes proficient in using it within one context. A student then progresses to trying it at

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[1] *Essentials of English: A Document for Reflection and Dialogue*, **English Journal**, February 1983, p. 52.

[2] National Council of Teachers of English Committee on Writing Standards, *Standards for Basic Skills Writing Programs*. Urbana, Illinois: National Council of Teachers of English, p. 1.

another level. At this new level, the student may deal with assignments or materials that are more sophisticated or abstract. The work may be accomplished with less teacher assistance than with previous work. The context of the situation for the new work may be developmentally more mature.

9. Similarly, students do not have to master one aspect of language arts to be able to go on to the next. For example, a student does not have to demonstrate mastery of the sentence before being allowed to write a paragraph or whole piece of writing. A student who has not mastered the semi-colon can be encouraged to write more than simple sentences.

10. Evaluation in language arts is not the same as evaluation in the other content areas. Objective tests are not always the best ways to evaluate reading, writing, speaking, and listening. In fact, the best way to evaluate reading, writing, listening, and speaking is by having students read, write, listen, and speak. Evaluation of the processes of reading, writing, listening and speaking may be as simple as checking presence/absence of a step in the process.

The committee also learned something about the state of writing instruction in Arizona. A writing assessment was given in the spring of 1985 to nearly 1,000 each of fourth graders, eighth graders, and eleventh graders across the state. While Arizona students did better on the assessment than students did nationally, as much as 26 points better in grade four, 5 points in grade eight, and 7 points in grade eleven, the national scores were low. Nationally, over 66% of all fourth graders, 87% of all eighth graders, and 85% of all eleventh graders wrote "unacceptable" compositions. In Arizona, about half of all fourth graders wrote "unacceptable" compositions; about 80% of all eighth graders wrote "unacceptable" compositions; and about 77% of all eleventh graders wrote "unacceptable" compositions. Thus, the committee learned that Arizona students can improve their writing skills significantly.

In addition, the students and their teachers completed questionnaires about writing instruction in their schools. The committee learned that writing instruction occupied half or less than half of the instructional time available in English, that some students never or hardly ever made notes before writing (prewriting), that some students never or hardly ever talked with the teacher or with peers during the writing process, that many students wrote no more than one draft of a paper before it was graded, and that student writing was not usually used to teach writing. The committee decided to strengthen the writing part of the Language Arts Essential Skills.

That was not all the committee decided to do. The following section reflects other decisions the committee made.

How Current Knowledge About Language Arts Was Used By The Committee

The Schematic

The committee decided that one of its primary tasks was to give some structure to the current Language Arts Essential Skills list. Based on its recognition of the integrated nature of the language arts and its tie to thinking, the committee designed a schematic (see Figure1). The schematic also reflects the committee's interest in expressing both the processes and the whole acts/products/outcomes of language arts.

Notice that the schematic moves outward from thinking. The forms of language use—reading, writing, speaking, and listening—through which we think are expressed first. The processes and products/outcomes in each area lead to real reading, real writing, real speaking, and real listening. And, it is through all of these uses of language that knowledge about language (language concepts) occurs. The arrows radiating from the outer circle suggest that language arts impact on every other curriculum area. The dotted lines indicate the integration of all the processes and products/outcomes of each aspect of language arts with all other aspects.

Each part of the schematic will be considered separately in the following sections.

Writing

As stated earlier, "writing is the process of selecting, combining, arranging and developing ideas in effective sentences, paragraphs, and, often, longer units of discourse."[3] Writing is not just handwriting although handwriting is a part of writing. Spelling, punctuation, and capitalization are a part of writing, too. In fact, writing is what gives handwriting, spelling, punctuation, and capitalization purpose. The primary place for work on handwriting, spelling, punctuation, and capitalization is within writing instruction, especially within the editing part of the process, although separate practice on handwriting, spelling, punctuation, and capitalization may be necessary.

Grammar and usage need to be defined and considered separately. Grammar is the descriptive aspect of language. Students working with grammar are endeavoring to give words in sentences labels. They are also labeling parts of sentences according to function. Knowledge of grammar does not help a student become a good writer. Knowledge of grammar may, however, help the teacher and student communicate because they have common terminology. Knowing that a particular word is a noun as it is used in a particular sentence does not help a student write. It may help the student when the teacher says, "Make your nouns concrete," to know what a noun is but other methods work as well or better. Instruction in grammar may actually harm a student's writing ability, especially if grammar instruction decreases time for writing instruction. Also, knowledge of grammar can inhibit student writing, make students less likely to take risks with language.

Usage is a different matter. Usage is prescriptive. It prescribes the conventions of language that make language acceptable to the reader. Usage helps a student decide when to use "don't" and when to use "doesn't," when to place a comma and when a comma would be superfluous. Usage is important in writing, but only in its place. Consideration of usage matters should occur only after prewriting, one or two drafts, and revision for ideas have taken place. Then, the teacher may say, "Many of you have written run-on sentences in your rough drafts. Here is what a run-on sentence looks like. Here is how to fix one. Now, go back and look at your own rough drafts to see if you have any run-on sentences to fix."

Grammar has a place in the Language Arts Essential Skills in the section called Language Concepts. Usage has a place in the editing part of the Writing section. Grammar skills encompass 5 of 91 processes or products/outcomes in grades 9-12, slightly over 5% of all the skills to be taught in those grades. Instructional time should be allocated accordingly.

Evaluation of the processes of writing can be accomplished according to a variety of observation methods. Evaluation of the products/outcomes is to be accomplished according to the subject-specific criteria in the Appendix.

Speaking

With listening, speaking is one of the most often ignored curriculum areas in an increasingly oral society. Speaking may be defined as the process of "selecting, combining, arranging, and developing ideas" for oral expression as sentences and longer forms of discourse. Speaking in the primary grades is one of the best ways to ensure facility with written language. A classroom rich with oral language is likely to be a classroom full of readers and writers. Formal or planned speaking should start in the primary grades so that students have some experience in it, but the emphasis should be on informal talk.

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[3] National Council of Teachers of English Committee on Writing Standards, p. 2.

In the intermediate and secondary schools, speaking is more formal. Students can be expected to engage in discussion as well as give a talk to an audience. Emphasis in evaluation is more on what is said than on how it is said. Students are evaluated in terms of organization, for example, but also on whether or not their speaking style impedes listener comprehension. Criteria in the Appendix make clear how speaking is to be evaluated.

Reading

According to the recent publication, **Becoming a Nation of Readers,** "reading is a process in which information from the text and the knowledge possessed by the reader act together to produce meaning."[4] The emphasis in the Language Arts Essential Skills is on fluency and strategies for comprehension. Smooth integration of reading skills and background knowledge to construct meaning is important. Development of strategies so that students can assess their own reading and self-correct when necessary is another key to this revision.

Daily experiences in reading are important to becoming a good reader. Preparing to read is also important. Predicting what will be read so that predictions can be checked during reading are important. The actual process of comprehension consists of using all of the strategies that aid comprehension, including the relationship of letters and sounds. It consists of monitoring the reading and deciding what to do if difficulties arise.

Reading is more than decoding. The real purpose of reading is making meaning. The major goal of all reading instruction is to support readers as they make meaning. Fluency in phonics and word recognition is one of the many ways, all working together, of making meaning; students who are not particularly fluent in these strategies may find comprehension more difficult. Whatever phonics and word recognition instruction a district decides to incorporate in its version of the Language Arts Essential Skills should be seen as one of the many ways to reach the end goal of making meaning with reading material.

How does one know comprehension has taken place? As in listening, students must do something to let the teacher know how well something is understood. In the Language Arts Essential Skills revision, students present some product or outcome to signal their understanding. This product or outcome may be a piece of writing, something they say in a discussion, or an oral, dramatic, artistic, or graphic presentation. These presentations must convey certain specific knowledge about what has been read to manifest comprehension. Criteria for these presentations are in the Appendix.

Listening

Most used as a form of communication, yet taught least of all the language arts, listening can be defined as "the process by which spoken language is converted to meaning in the mind."[5] The parallels to reading are evident. Listeners make use of background knowledge to form images as they hear. They test those images and construct meaning.

As in reading, teachers can tell if students are understanding what they have listened to if the students present their knowledge in some way. Therefore, students write, or speak, or draw to present what they understand as a result of listening. Evaluation of listening is based on how well the students express their comprehension following specific listening experiences.

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[4] The National Academy of Education Commission on Reading, **Becoming a Nation of Readers: The Report of the Commission on Reading.** Pittsburg: The National Academy of Education, 1984, p. 7.

[5] Sara W. Lundsteen. **Listening: Its Impact At All Levels on Reading and the Other Language Arts,** Rev. Ed., Urbana, Illinois: NCTE, 1979, p. 1.

Language Concepts

Language Concepts is a term used to describe what we know about language and thinking. The other four divisions in the revision of the Language Arts Essential Skills describe usage of language. This division describes knowing about language. Within this division are several parts, as follows.

Variety of Expression relates to language differences according to audience, purpose and situation. It also has students look at regional dialect differences. Students should come to know through these skills that language changes to fit needs and that language differences are part of the richness of American culture.

History of Language deals with language origin and development and language change. The concept operating in this section is that language is not a permanent "thing" in our culture but a constantly-changing parallel to our culture.

Power of Language considers semantics. In this part of the Language Concepts section, students examine how words create meaning in people's minds. They look at connotation, euphemisms, stereotypes, and propaganda devices. They also look at how writers and speakers use irony, exaggeration, satire, and emotional tone to affect meaning. Finally, they look at how communicators base what they say or write on their assumptions about an audience and on their own biases.

Linguistics and Grammar is the section dealing with a description of language. Here students identify parts of speech and functions of words and word groups within sentences. Students also tell how grammars describe language and how grammar is different from usage. These skills make up 5% of the entire curriculum.

Study Skills is a part of Language Concepts most effectively taught in all content areas, not just in language arts. Even though study skills are listed in the revised Language Arts Essential Skills, they are essential in all content areas. The study skills listed include those related to general student behaviors and specific knowledge of notetaking, outlining, using reference materials, using a library, organizing ideas, problem-solving, and reading assigned content-area materials.

Integration of the Language Arts

It is one thing to say that a curriculum framework is integrated; it is another thing to have that happen. Here are some ways the revised Language Arts Essential Skills integrated all of the separate curriculum areas above:

1. The Products/Outcomes in Reading parallel those in Writing. In other words, what students are reading they are also writing. Students strengthen both aspects of language as they work. For example, they are required to read a nonfiction report of facts in K-3; they are also required to write one. Students are asked to write an essay in 9-12; they are asked to read an essay and respond to it in the reading part of the 9-12 skills.

2. The Products/Outcomes in Speaking parallel those in Listening. In other words, the forms students are speaking in are the forms they are listening in. This is especially helpful to the teacher planning instruction. The teacher can plan one experience so that students are both speaking and listening. For example, the teacher can plan to have students interview each other. As interviewers and interviewees, students will be both listeners and speakers.

3. Speaking and Writing sections parallel each other. What students are required to write they will also have spoken. The criteria for the Speaking and Writing Products/Outcomes are similar. For

example, in both speaking and writing, students are required to tell personal experience narratives. The written and oral narratives will be examined for essentially the same qualities.

4. Reading and Listening sections parallel each other. What students listen to is similar to what they are required to read. The criteria for the Products/Outcomes in both sections are similar. For example, students are required to listen to an oral report; they are also required to read one. Both experiences are evaluated according to similar criteria.

5. The Reading and Listening Products/Outcomes can be expressed through writing or speaking activities. For example, to express comprehension of a reading selection, students may write about it, participate in a discussion about it, or present it orally or dramatically.

6. In Writing, students may get ready to write (prewrite) through some form of speaking, reading, or listening.

Format of the Language Arts Essential Skills

From their knowledge of language arts, their work on the schematic, descriptions of the facets of language arts and how they could be interrelated, the committee was ready to go to work on the skills themselves. To convey their intentions about language arts instruction, they designed a format for the skills. A few words about that format will help schools and districts understand how to use the document. Please refer to the Figure 2 for a sample of the format.

The committee identified two kinds of skills essential to language arts learning and instruction. One kind they called Process and the other Product/Outcome. The process skills are those that enable a student to become proficient in or to perform the products/outcomes. The products or outcomes are what a student can do as a result of the process. Together, the process skills and the product/outcome skills are the Language Arts Essential Skills. One cannot occur without the other, and districts are expected to be responsible for both.

Process

The process skills are divided according to the schematic. The Writing Processes are 1) Prewriting, 2) Drafting, 3) Revising, Editing and Publishing. The Reading Processes are 1) Building Background, 2) Comprehending. The Listening Processes are 1) Building Background, 2) Comprehending. The Speaking Process is Preparing. These processes are identified on the format sheet in the left hand column.

The process skills list what needs to be done so that students can produce the product/outcome desired. Their importance in the Language Arts Essential Skills cannot be over-emphasized.

Products/Outcomes

The products/outcomes help a teacher know that a student can perform what needs to be performed at each of the benchmark grades. They are tangible signs of learning. They are real writing and speaking and real results of reading and listening. The products/outcomes for each grade level cluster in each area of the language arts are listed in the second column from the left. Criteria for evaluating them are found in the Appendix.

Competency Indicators

The third column from the left lists competency indicators for those process or product/outcome skills that need further explanation. Sometimes, enough information is given in the wording of the skill itself. Sometimes information is available in the furthest column to the right, the Suggestions

for Evaluation column, or in the Appendix. The competency indicators tell what a skill looks like when demonstrated. Also included in this column are some suggestions for teaching the skill, when that information may shed light on the skill itself.

Suggestions for Evaluation

Suggestions for Evaluation are included in the furthest right hand column. This column is very important, especially for evaluation of processes. Evaluation of processes is different from evaluation of products/outcomes. Processes are observable but they do not necessarily need to be measured, just accounted for. Often processes are "coming to know" stages in learning, not demonstration of knowledge. Flexibility is needed in evaluating the processes, but the teacher needs some suggestions on how to be accountable for processes in the classroom, just as the principal or other administrator needs some way to be sure the teacher is providing for the processes.

Evaluation of processes may involve looking at what students are doing. It may also involve looking at what teachers are doing. Specifically, teachers may provide for the processes by noting in plan books that they are going to have the students prewrite on a certain day. Or, they may keep folders in which students store written work. They may simply check on a checklist they design that today students shared background information on whales before reading about them. They might keep students' written notes on speeches as proof of preparation. Simple absence or presence of an item is sufficient accounting for a process. Items in this column indicate several ways processes can be evaluated.

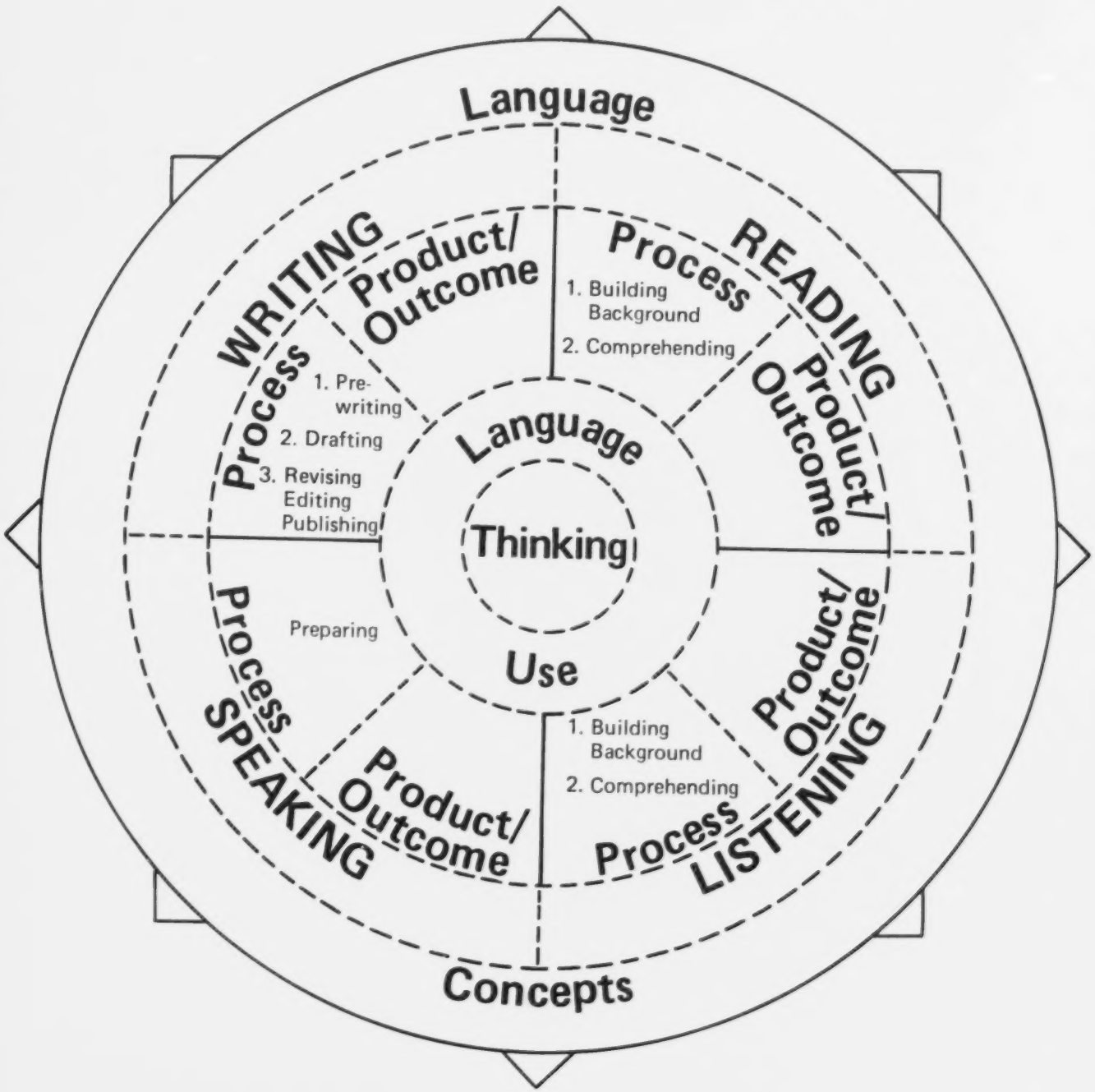
Evaluation of the product/outcome is more rigid in order to produce some continuity of expectation and skill across the state. Products or outcomes are evaluated according to criteria specific to type. These criteria are found in the Appendix.

The Appendix

The Appendix contains criteria for each of the products or outcomes listed in the Language Arts Essential Skills. These criteria are specific to the type; that is, evaluation of a personal experience narrative is different from evaluation of an essay. Criteria are also specific for a grade cluster. This means that the K-3 criteria for listening to a story are different from the 9-12 criteria for listening to a story. Here is where the Language Arts Essential Skills demonstrates developmental differences.

The criteria tell teachers and administrators what third grade reading, writing, speaking, and listening should look like across the state. They do the same at the benchmark grades of 8 and 12.

LANGUAGE ARTS



ESSENTIAL SKILLS

GRADE LEVEL _____ GENERAL SKILL AREA _____ PAGE ____ OF ____

LANGUAGE ARTS ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION

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Figure Two

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LANGUAGE ARTS ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
1. participates in some aspect of the writing process daily		prewrites, drafts, edits, revises, proofreads, or shares writing	lesson plans
PREWRITING			
2. participates in a prewriting activity		brainstorms, discusses, draws, dramatizes, speaks, listens, reads, observes, experiences. . . . selects own topic whenever possible expands oral expression in writing	writing folder lesson plans checklist
3. identifies purpose for writing			oral or written statement
DRAFTING			
4. free writes to get a first draft		writes extemporaneously	draft in writing folder lesson plans lesson plans
5. monitors own writing		reads what has been written decides what to do next	observation oral or written statement
REVISING, EDITING AND PUBLISHING			
		with teacher support, alone or with peers	
6. revises for ideas		personal satisfaction with writing completion of ideas (elimination of gaps/omissions) and details that support main idea sequence of ideas (beginning, middle, end). . . .	final draft as measured by criteria in Appendix writing folder lesson plans revision checklist
7. revises for sentence structure		completion of thought as sentence use of a variety of sentence types expanded and combined sentences. . . .	final draft as measured by criteria in Appendix writing folder lesson plans revision checklist
8. revises for word choice		use of concrete, descriptive words use of transitions and conjunctions to connect ideas. . . .	final draft as measured by criteria in Appendix writing folder lesson plans revision checklist

LANGUAGE ARTS ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
9. edits for usage		conventional use of word endings, personal pronouns, contractions, singular possessives, verb tenses. . . . subject-verb agreement	final draft as measured by criteria in Appendix writing folder editing checklist lesson plans
10. edits for spelling, punctuation, and capitalization		conventional usage	final draft as measured by criteria in Appendix writing folder editing checklist lesson plans
11. rewrites paper		incorporates revisions and editing changes provides legible handwriting and neatness	writing folder lesson plans
12. proofreads final draft of paper		for mistakes in copying revised and edited draft	final draft as measured by criteria in Appendix
13. shares or publishes final draft of paper		displays on bulletin board, reads aloud, binds into book, prints in newsletter, shares in reading circle. . . .	bulletin boards, lesson plans, published booklets. . . .
	14. writes a personal experience narrative		criteria in Appendix
	15. writes an imaginative story		criteria in Appendix
	16. writes a report based on personal observation		criteria in Appendix
	17. writes a communication	letter, invitation, thank-you note, letter to editor/public figure, note, message, notice, instructions. . . .	criteria in Appendix
	18. writes a poem		criteria in Appendix

LANGUAGE ARTS ESSENTIAL SKILLS

PROCESS / PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
1. participates in some aspect of the writing process daily	prewrites, drafts, edits, revises, or shares writing	lesson plans
PREWRITING		
2. participates in a prewriting activity	brainstorms, discusses, draws, dramatizes, speaks, listens, reads, observes, experiences, classifies, compares and contrasts, responds to media, interviews . . .	writing folder lesson plans checklist
3. identifies purpose for writing	selects own topic and genre whenever possible	oral or written statement
4. identifies audience for writing		oral or written statement
5. decides organization for writing task		prewriting in writing folder
6. narrows topic/subject		prewriting in writing folder
DRAFTING		
7. free writes to get first draft	writes extemporaneously	draft in writing folder
8. monitors own writing	reads what has been written selects ideas to be pursued in next draft	observation
9. writes next draft		draft in writing folder
REVISING, EDITING AND PUBLISHING		
	with teacher support, alone, or with peers	
10. revises for ideas	personal satisfaction with writing development of ideas with details that fit main idea of piece sequence of ideas style, tone, and mood as they relate to audience and purpose assumptions/gaps/omissions that interfere with understanding. . . .	final draft as measured by criteria in Appendix writing folder lesson plans revision checklist
11. revises for paragraph structure	coherence of paragraph use of transitional words organization according to specialized structures of cause and effect, comparison and contrast, time order. . . . statement of main idea as a topic sentence	final draft as measured by criteria in Appendix writing folder lesson plans revision checklist

LANGUAGE ARTS ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
12. revises for sentence structure		expanded and combined sentences use of a variety of simple sentence types use of compound and complex sentences	final draft as measured by criteria in Appendix writing folder lesson plans revision checklist
13. revises for word choice		use of concrete, descriptive words use of figurative language use of transitions and conjunctions use of appropriate synonyms avoidance of cliches, jargon, and slang, unless appropriate to purpose	final draft as measured by criteria in Appendix writing folder lesson plans revision checklist
14. edits for usage		use of homophones appropriate to context subject-verb agreement conventional use of word endings, pronouns, contractions, possessives verb tenses, comparisons. . . .	final draft as measured by criteria in Appendix writing folder lesson plans editing checklist
15. edits for capitalization, punctuation and spelling		conventional usage	final draft as measured by criteria in Appendix writing folder lesson plans editing checklist
16. rewrites paper		incorporates revisions and editing changes makes handwriting legible creates neat paper	final draft as measured by criteria in Appendix writing folder lesson plans editing checklist
17. proofreads final draft		for mistakes made in copying revised and edited draft	final draft as measured by criteria in Appendix
18. shares or publishes final draft		displays on bulletin board, reads aloud, binds into book, prints in newsletter, shares with families. . . .	lesson plans, displays, time to read aloud, published booklets in classroom. . . .
	19. writes a personal experience narrative		criteria in Appendix
	20. writes a story		criteria in Appendix
	21. writes a report		criteria in Appendix
	22. writes a communication	letter, invitation, thank-you note, letter to editor/public figure, message, notice, instructions. . . .	criteria in Appendix

LANGUAGE ARTS ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
	23. writes a poem		criteria in Appendix
	24. writes a summary		criteria in Appendix
	25. writes a specialized expository paper	description, directions, explanation, cause and effect, comparison and contrast. . . .	criteria in Appendix

LANGUAGE ARTS ESSENTIAL SKILLS

PROCESS / PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
1. participates in some aspect of the writing process daily	prewrites, drafts, edits, revises, or shares writing	lesson plans observations
PREWRITING		
2. participates in a prewriting activity	brainstorms, discusses, dramatizes, speaks, listens, reads, observes, notes, lists, experiences, classifies, compares and contrasts, interviews, outlines, researches, examines a model or example. . . . selects own topic and genre whenever possible	lesson plans writing folder checklist
3. identifies purpose for writing		oral or written statement
4. identifies audience		oral or written statement
5. narrows topic/subject		prewriting in folder
6. decides on method of development		prewriting in folder
DRAFTING		
7. free writes to get first draft	writes extemporaneously	writing in writing folder
8. monitors own writing	reads what has been written selects ideas to be pursued in next draft	observation notes in writing folder
9. writes next draft		draft in writing folder
REVISING, EDITING AND PUBLISHING		
	with teacher support, alone, or with peers	
10. revises for ideas	personal satisfaction with writing development of ideas with details that fit main idea sequence of ideas style, tone, and mood as they relate to audience and purpose consistency of point of view originality of thought documentation and introduction of outside sources provocative introductory material that previews body provocative conclusion that restates thesis with authority concrete evidence for opinions	final draft as measured by criteria in Appendix writing folder lesson plans revision checklist

LANGUAGE ARTS ESSENTIAL SKILLS

PROCESS / PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
11. revises for paragraph structure	coherence of paragraph use of transitional words and devices organization according to specialized structures of cause and effect, comparison and contrast, time order, problem/solution, pro/con, definition. . . . variety in placement of topic sentence	final draft as measured by criteria in Appendix writing folder lesson plans revision checklist
12. revises for sentence structure	expanded and combined sentences use of a variety of sentence types, including compound, complex, and compound-complex variety of sentence structures (length, beginnings, word order) use of active rather than passive voice parallel structures	final draft as measured by criteria in Appendix writing folder lesson plans revision checklist
13. revises for word choice	use of concrete, descriptive words use of figurative language use of appropriate synonyms avoidance of cliches, jargon and slang unless appropriate to purpose avoidance of unnecessary and pretentious words	final draft as measured by criteria in Appendix writing folder lesson plans revision checklist
14. edits for usage	conventional sentence structure conventional use of pronouns, possessives, comparisons, and verb tenses subject-verb agreement	final draft as measured by criteria in Appendix writing folder lesson plans editing checklist
15. edits for capitalization, punctuation and spelling	conventional usage	final draft as measured by criteria in Appendix writing folder lesson plans editing checklist
16. rewrites paper	incorporates revisions and editing changes makes handwriting legible creates neat paper	final draft as measured by criteria in Appendix writing folder lesson plans editing checklist
17. proofreads final draft	for mistakes made in copying revised and edited draft	final draft as measured by criteria in Appendix

LANGUAGE ARTS ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
18. shares or publishes final draft		displays on bulletin board, reads aloud, binds into book, prints in newspaper/ anthology, shares with families/ outside audiences, enters contests. . . .	lesson plans, displays, time to read aloud, published booklets. . . .
	19. writes a personal experience narrative		criteria in Appendix
	20. writes a short story or play		criteria in Appendix
	21. writes a report		criteria in Appendix
	22. writes a communication	business/personal letter, memo, message. . . .	criteria in Appendix
	23. writes a poem		criteria in Appendix
	24. writes a summary/precis		criteria in Appendix
	25. writes a specialized expository paper (essay)	description, cause and effect, comparison and contrast, problem and solution, analysis, process (directions/ explanation), definition. . . .	criteria in Appendix
	26. writes a persuasive paper		criteria in Appendix
	27. writes an evaluation/critique		criteria in Appendix

GRADE LEVEL K-3 GENERAL SKILL AREA SPEAKING PAGE 1 OF 1

LANGUAGE ARTS ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
PREPARING			
1. attends to previous speaker, directions or assignment		listens to what has been said previously or to directions in order to decide what to say	teacher observation anecdotal record/checklist
2. prepares for speaking in planned situation		decides purpose of speaking decides what to say in advance	oral/written statement
PRESENTING			
3. speaks extemporaneously in class by asking questions to probe and clarify		in pairs or small or large group settings	checklist teacher observation anecdotal records
4. speaks extemporaneously in class by volunteering ideas and opinions		in pairs or small or large group settings	checklist teacher observation anecdotal records
	5. speaks in planned situations by reporting and generalizing about events and incidents	Show and Tell, pairs or small group settings	criteria in Appendix
	6. speaks in a planned situation by giving instructions that are understood	pairs or small or large group settings	criteria in Appendix
	7. speaks in a planned situation by telling a personal experience or fictional story	pairs or small or large group settings	criteria in Appendix

GRADE LEVEL 4-8 GENERAL SKILL AREA SPEAKING

LANGUAGE ARTS ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
PREPARING			
1. prepares for speaking		listens to what has been said previously or to directions or assignment	teacher observation anecdotal record correctness of response
2. identifies audience and purpose for speaking			written or oral statement
3. writes brief notes		beginning and ending sentences and outline/list of ideas	completion of task
4. practices and revises speech as necessary			evidence in Presenting (below)
	PRESENTING		
	5. makes an oral report		criteria in Appendix
	6. tells a personal experience or fictional story		criteria in Appendix
	7. participates in a discussion	asks questions that are appropriate, gives ideas or opinions, or restates another's idea; works as leader or group participant	criteria in Appendix
	8. participates in an interview	as both interviewer and interviewee	criteria in Appendix

GRADE LEVEL 9-12 GENERAL SKILL AREA SPEAKING

LANGUAGE ARTS ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
PREPARING			
1. identifies audience and purpose for speaking			written or oral statement
2. makes notes of what to say		plans for an effective opening and closing plans for an effective organizational structure for ideas	completion of task evidence in Presenting (below)
3. uses resource material to support opinion			bibliography
4. practices and revises speaking as necessary			evidence in Presenting (below)
	PRESENTING		
	5. makes a formal speech	as part of a debate team, in a panel, or before an audience	criteria in Appendix
	6. presents a selection from literature or own writing as an oral interpretation or dramatic reading		criteria in Appendix
	7. participates in a discussion	asks appropriate questions, gives relevant ideas or opinions, or restates another's ideas; acts as leader or contributing group member	criteria in Appendix
	8. participates in an interview	as both interviewer and interviewee	criteria in Appendix
	9. makes an impromptu speech		criteria in Appendix

GRADE LEVEL K-3 GENERAL SKILL AREA READING PAGE 1 OF 2

LANGUAGE ARTS ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
BUILDING BACKGROUND			
1. reads silently daily		makes personal selection of a variety of reading materials for pleasure and information reads student-written materials reads published materials, including trade books	teacher plans individual reading lists or charts observation shared reactions to reading
2. is read to daily			teacher plans observation
3. states what is already known about content (prior knowledge)			written/oral statement
4. predicts content			written/oral statement
5. states purpose or goal for reading		from title, pictures, skimming activity	written/oral statement
COMPREHENDING			
6. uses the relationship between letters and sounds as a strategy to promote fluent reading			oral reading that shows fluency and understanding Presenting (below)
7. uses knowledge of useful familiar words			oral reading that shows fluency and understanding Presenting (below)
8. uses strategies to understand unfamiliar words		analogy to familiar words, context	oral reading that shows fluency and understanding Presenting (below)
9. uses strategies to self-correct when necessary		checks understanding against predictions; rereads; uses context (including pictures); "holds" to read further, asks for help	oral reading that shows understanding Presenting (below)
PRESENTING			
10. locates words or sentences to answer questions			correct response
11. puts events/items into sequence			correct response
12. identifies details that support a main idea			correct response

LANGUAGE ARTS ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
	13. reads and demonstrates comprehension of a personal experience narrative	material appropriate to pupil or grade level: biographical or autobiographical selection	criteria in Appendix
	14. reads and demonstrates comprehension of a story	material appropriate to pupil or grade level	criteria in Appendix
	15. reads and demonstrates comprehension of an informative report	material appropriate to pupil or grade level	criteria in Appendix
	16. reads and demonstrates comprehension of a form of communication	material appropriate to pupil or grade level: letter, invitation, thank-you note, message, notice, announcement, instructions. . . .	criteria in Appendix
	17. reads and demonstrates comprehension of a poem	material appropriate to pupil or grade level	criteria in Appendix

LANGUAGE ARTS ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
BUILDING BACKGROUND			
1. reads silently daily		makes personal choice of a variety of reading materials for pleasure and/or information reads student-written materials	teacher plans observation individual reading records shared reactions to reading
2. is read to daily			teacher plans observation
3. states what is already known about content (prior knowledge)			written/oral statement
4. predicts content			written/oral statement
5. states purpose or goal for reading		relates to rate and a strategy for reading	written/oral statement
COMPREHENDING			
6. uses word identification strategies to read fluently		relationship between letters and sounds; knowledge of useful, familiar words; structural analysis; analogy of unfamiliar to familiar words; context. . . .	oral reading that shows fluency and understanding Presenting (below)
7. summarizes, clarifies, questions, and predicts while reading		discussion or notes in a reading log/ journal	oral or written response
8. monitors own comprehension and self-corrects when necessary		checks understanding against predictions; rereads; uses context; reads further to clarify; adjusts rate; asks for help. . . .	oral reading that shows understanding Presenting (below)
PRESENTING			
	9. reads and demonstrates comprehension of a personal experience narrative	material appropriate to student or grade level: biography or autobiography	criteria in Appendix
	10. reads and demonstrates comprehension of a story	material appropriate to student or grade level	criteria in Appendix
	11. reads and demonstrates comprehension of an informative report	material appropriate to student or grade level: should deal with facts	criteria in Appendix
	12. reads and demonstrates comprehension of a form of communication	material appropriate to student or grade level: letter, invitation, thank-you note, message, notice, instructions. . . .	criteria in Appendix

LANGUAGE ARTS ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
	13. reads and demonstrates comprehension of a poem	material appropriate to student or grade level	criteria in Appendix
	14. reads and demonstrates comprehension of a summary	material appropriate for student or grade level: may be teacher-written model or student-written examples; original from which summary was made should be available	criteria in Appendix
	15. reads and demonstrates comprehension of an essay	material appropriate to student or grade level: should deal with ideas	criteria in Appendix

LANGUAGE ARTS ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
BUILDING BACKGROUND			
1. reads silently daily		makes a personal selection of a variety of reading materials for pleasure/information reads student-written materials	teacher plans observation individual reading records shared responses to reading
2. recalls and states prior knowledge about material			written/oral statement
3. predicts content			written/oral statement
4. states purpose or goal for reading			written/oral statement
5. plans strategy for reading		surveys material and task, decides quality of text (easy/difficult), decides rate, decides how to monitor comprehension	written/oral statement
COMPREHENDING			
6. reads fluently		uses word identification strategies (relationship between letters and sounds, knowledge of useful, familiar words; analogy of unfamiliar to familiar words; context. . . .)	Presenting (below)
7. summarizes, clarifies, predicts, and asks questions while reading		discussion or notes in a reading log/journal	oral or written response while reading
8. monitors own comprehension and self-corrects when necessary		checks understanding against predictions; rereads; uses context; reads further to clarify; adjusts rate; asks for help. . . .	Presenting (below)
PRESENTING			
	9. reads and demonstrates comprehension of a personal experience narrative	material appropriate to student or grade level: biographical or autobiographical material	criteria in Appendix
	10. reads and demonstrates comprehension of fiction	material appropriate to student or grade level: classical or contemporary short story/novel/play	criteria in Appendix
	11. reads and demonstrates comprehension of an informative report	material appropriate to student or grade level	criteria in Appendix

LANGUAGE ARTS ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
	12. reads and demonstrates comprehension of a form of communication	material appropriate to student or grade level: personal letter, invitation, thank-you note, message, notice, instructions, business letter, advertisement. . . .	criteria in Appendix
	13. reads and demonstrates comprehension of a poem	material appropriate to student or grade level	criteria in Appendix
	14 reads and demonstrates comprehension of a summary	material appropriate to student or grade level: may be teacher-written model or student-written examples; original from which summary was made should be available	criteria in Appendix
	15. reads and demonstrates comprehension of an essay	material appropriate to student or grade level	criteria in Appendix
	16. reads and demonstrates comprehension of persuasion	material appropriate to student or grade level	criteria in Appendix
	17. reads and demonstrates comprehension of a review/evaluation/critique	material appropriate to student or grade level; source for subject (movie/book, record, etc.) should be available	criteria in Appendix

GRADE LEVEL K-3 GENERAL SKILL AREA LISTENING PAGE 1 OF 1

LANGUAGE ARTS ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
BUILDING BACKGROUND			
1. listens, understands, and responds in a variety of contexts for a variety of purposes		to announcements, assignments given orally, directions, questions, explanations, stories, poetry, articles, student writing read aloud, music, media presentations, reports, discussions. . . .	teacher plans observation checklist of experiences
2. states what is already known about content (prior knowledge)			oral or written statement
3. predicts content		"What will this be about?"	oral or written statement
4. identifies purpose for listening		"Why should I listen? What will I do after listening?"	oral or written statement
COMPREHENDING			
5. attends to source		focuses on source, selects from distractors	checklist of student behaviors
6. expresses tentative understanding			oral or written statement
7. checks tentative understanding		asks questions, tries to restate what was heard	oral or written statement/question
PRESENTING			
	8. listens and demonstrates comprehension of a report of an event or an incident	to pupil or grade appropriate material	criteria in Appendix
	9. listens and demonstrates comprehension of directions	to pupil or grade appropriate material	criteria in Appendix
	10. listens and demonstrates comprehension of a story	to pupil or grade appropriate material	criteria in Appendix

GRADE LEVEL 4-8 GENERAL SKILL AREA LISTENING

LANGUAGE ARTS ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
BUILDING BACKGROUND			
1. listens, understands, and responds in a variety of contexts for a variety of purposes		to announcements, assignments given orally, directions, questions, explanations, stories, poetry, articles, student writing read aloud, music, media presentations, reports, discussions, lectures, conversations, speeches, oral interpretations. . . .	teacher plans observation checklist of experiences
2. states prior knowledge about content			written or oral statement
3. predicts speaker's purpose and what speaker will say			written or oral statement
4. states purpose for listening			written or oral statement
COMPREHENDING			
5. attends to listening task		looks at speaker, removes extraneous material, waits for speaker to finish, notes body language, gestures. . . .	checklist of student behavior
6. expresses tentative understanding		takes notes, writes questions during listening	completion of task
7. checks understanding		asks questions or tries to restate what was heard	written or oral questions or statements
PRESENTING			
	8. listens and demonstrates comprehension of ideas in an oral report	to pupil or grade appropriate material	criteria in Appendix
	9. listens and demonstrates comprehension of a story	to pupil or grade appropriate material	criteria in Appendix
	10. listens and demonstrates comprehension of ideas in a discussion	to pupil or grade appropriate material	criteria in Appendix
	11. listens and demonstrates comprehension of ideas in an interview	to pupil or grade appropriate material	criteria in Appendix

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GRADE LEVEL 9-12 GENERAL SKILL AREA LISTENING PAGE 1 OF 1

LANGUAGE ARTS ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
BUILDING BACKGROUND			
1. listens, understands, and responds in a variety of contexts for a variety of purposes		to announcements, assignments given orally, directions, questions, explanations, stories, poetry, articles, student writing read aloud, music, media reports, discussions, lectures, conversations, speeches, oral interpretations. . . .	teacher plans observation checklist of experiences
2. recalls and states prior knowledge about content			written or oral statement
3. predicts speaker's purpose and what speaker will say			written or oral statement
4. states purpose for listening			written or oral statement
5. states strategy for listening			written or oral statement
COMPREHENDING			
6. attends to listening task		looks at speaker, removes extraneous material, waits for speaker to finish, notices body language, gestures. . . .	checklist of student behavior
7. expresses tentative understanding		takes notes, writes questions	completion of task
8. checks understanding		asks questions, tries to restate what was heard	written or oral questions/statements
PRESENTING			
	9. listens and demonstrates comprehension of ideas in a persuasive speech	to pupil or grade appropriate material	criteria in Appendix
	10. listens and demonstrates comprehension of a selection from literature presented in an oral interpretation	to pupil or grade appropriate material	criteria in Appendix
	11. listens and demonstrates comprehension of ideas in a discussion	to pupil or grade appropriate material	criteria in Appendix
	12. listens and demonstrates comprehension of ideas in an interview	to pupil or grade appropriate material	criteria in Appendix
	13. listens and demonstrates comprehension of ideas in an informal talk (impromptu speech)	to pupil or grade appropriate material	criteria in Appendix

GRADE LEVEL K-3 GENERAL SKILL AREA LANGUAGE CONCEPTS

LANGUAGE ARTS ESSENTIAL SKILLS

PROCESS / PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
VARIETY OF EXPRESSION		
1. demonstrates how language changes according to audience, purpose, and situation	for example, between language on the playground and in the principal's office	speaking activity role-playing activity anecdotal record
HISTORY OF LANGUAGE		
POWER OF LANGUAGE		
LINGUISTICS AND GRAMMAR		
STUDY SKILLS (NOTE: Study skills are most effective if taught in all content areas, not just in language arts. Even though they are listed as parts of the Language Arts Essentials, they are essential to all content areas.)		
2. uses a problem-solving strategy	suggests tentative understandings, pursues a topic/task to completion, keeps relevant to a topic or task, selects among alternatives. . . .	anecdotal record role-playing checklist of student behaviors
3. demonstrates preparation for learning	comes into the classroom correctly, comes prepared for class, participates in class, manages seatwork and assignments. . . .	checklist of student behaviors anecdotal records
4. lists ideas	from listening, from original ideas, from reading	completion of task
5. uses the alphabet	to find seat, find folder, get book in library, construct a classroom roster or a personal dictionary. . . .	completion of task
6. selects books of choice in classroom, school or public library	chooses on basis of content, personal preference, level of difficulty, knowledge of author, attraction of title. . . .	completed task
7. names the library as a source of information		written/oral statement
8. reads assigned content-area material effectively	determines purpose for reading; skims material to preview it; reads to confirm predictions; rereads as necessary; retells or summarizes material while reading; uses charts, pictures, graphs, and Table of Contents to locate information. . . .	completed assignments comprehension checks
9. uses a dictionary to discover word meanings		completed task
10. constructs a simple chart to show relationships of ideas and to remember them	map, web, outline. . . .	completed task

LANGUAGE ARTS ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
VARIETY OF EXPRESSION			
1. describes the differences between language situations		for example, between language with friends and with a prospective employer	oral or written description
2. demonstrates how language changes as audience, purpose and situation change			role-playing oral or written description
HISTORY OF LANGUAGE			
POWER OF LANGUAGE			
LINGUISTICS AND GRAMMAR			
3. identifies seven parts of speech within sentences		tells which words are nouns, verbs, adjectives, adverbs, pronouns, prepositions, and conjunctions within context of sentences	completed task
4. identifies word as subjects and predicates within sentences		complete and simple subjects and predicates	completed task
STUDY SKILLS (NOTE: Study skills are most effectively taught in all content areas, not just in language arts. Even though they are listed as parts of the Language Arts Essentials, they are essential to all content areas.)			
5. demonstrates knowledge of how to be a student		comes into the classroom correctly; comes prepared for class; participates in class; manages assignments. . . .	checklist of student behaviors anecdotal records
6. uses a problem-solving strategy for learning		suggests tentative understandings, pursues a topic/task to completion keeps relevant to topic/task, plans, selects among alternatives. . . .	checklist of student behaviors anecdotal records role-playing
7. writes notes from lecture or after reading a suitable selection		completion of and accuracy of notes in comparison to original	completion of task
8. makes a two-level outline		I. XXXXXXXX A. XXXXX B. XXXXX II. XXXXXXXX parallelism of items	completion of task
9. uses a dictionary		determines word meanings, parts of speech, syllabication, pronunciation, etymology, preferred spelling. . . .	completion of task

LANGUAGE ARTS ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
10. uses a thesaurus		finds synonyms and antonyms	completion of task
11. uses a library		to find fiction and nonfiction books, to find magazines, and to find and use appropriate reference materials	completion of task
12. names services available from libraries			oral or written statement
13. reads assigned content-area material effectively		determines purpose for reading, skims, reads to confirm predictions, rereads as necessary, summarizes, uses charts, pictures, graphs, indexes, and Table of Contents. . . .	comprehension of content-area material
14. constructs a schematic to remember		map, web, outline. . . .	completion of task

LANGUAGE ARTS ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
VARIETY OF EXPRESSION			
1. describes the differences between language situations		between language with friends and with a prospective employer, for example	oral/written response
2. describes how language is adjusted according to situation, audience and purpose			oral/written response
3. gives examples of regional dialect differences			completed task
HISTORY OF LANGUAGE			
4. describes some theories of language origin and development			oral/written response
5. describes the family relationships of language			oral/written response
6. gives examples of words added to language as proof of language change		through clipping, blending, borrowing, invention, adaptation. . . .	completed task
7. traces a word's history (etymology) in a dictionary or other source			completed task
POWER OF LANGUAGE			
8. selects words according to their connotation to fit stated purposes			completed task oral/written response
9. identifies euphemisms and describes how they affect perceptions			oral/written response
10. identifies stereotypes and describes how they affect perceptions			oral/written response
11. identifies propaganda techniques and describes how they affect perceptions		glittering generalities, transfer, strawman, testimonial, plain folks, card-stacking, bandwagon. . . .	oral/written response
12. identifies irony, exaggeration, and satire and describes how they affect perceptions			oral/written response to reading or listening or viewing
13. labels emotional tone in writing/speech and describes how it affects perceptions			oral/written response
14. identifies author's or speaker's assumptions and biases and how they affect perceptions			oral/written response

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LANGUAGE ARTS ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
LINGUISTICS AND GRAMMAR			
15. identifies the eight parts of speech within sentences		noun, pronoun, verb, adjective, adverb, preposition, conjunction, interjection in context uses clues of form, function and meaning	completed task
16. identifies the functions of words within sentences		subject; predicate; object (direct, indirect, of preposition); predicate noun, pronoun, adjective; modifier; connective; appositive. . . .	completed task
17. identifies word groups within sentences		phrases and clauses	completed task
18. tells how grammar is a system for describing language			written/oral response
19. distinguishes grammar from usage			written/oral response
STUDY SKILLS (NOTE: Study skills are most effectively taught in all content areas, not just in language arts. Even though they are listed as parts of the Language Arts Essentials, they are essential to all content areas.)			
20. takes notes from lecture or after reading a suitable selection		completeness and accuracy of notes as compared with original	completion of task
21. makes an outline from reading material, lecture notes, or original ideas		completeness and accuracy of outline as compared with original adherence to conventional format	completion of task
22. uses a dictionary and thesaurus		to determine word meanings, part of speech, syllabication, pronunciation, etymology, preferred spelling, synonyms, antonyms. . . .	completion of task
23. uses a library		finds fiction and nonfiction books, magazines, and a variety of reference materials	completion of task
24. effectively researches an idea/ topic		asks questions, finds appropriate materials/ sources, collects information, compiles it, organizes it, and synthesizes it	completed task written/oral presentation
25. reads assigned content-area material effectively		has strategies for different purposes and types of materials	comprehension of content-area material

CRITERIA FOR WRITING OUTCOMES K-3

14. writes a **personal experience narrative**

The paper

1. narrates a complete experience, that is, has a beginning, middle, and end, and feels whole.
2. has ideas that are connected in a sequence that makes sense.
3. contains connecting words (and/but/or) to join main ideas.
4. contains descriptive words and phrases to develop ideas.
5. shows evidence of editing and proofreading so that errors in spelling, punctuation, capitalization, and usage do not impede comprehension.

15. writes an imaginative **story**

The paper

1. centers around a character who is described enough to be distinct from other characters.
2. has a definite beginning, middle, and end for plot structure.
3. has details that advance the plot or sequence of events in the story.
4. has a definite setting.
5. shows evidence of editing and proofreading so that errors in spelling, punctuation, capitalization, and usage do not impede comprehension.

16. writes a **report** based on personal observation.

The paper

1. reports an event accurately and clearly.
2. reports parts of the event in order in which they happened.
3. contains details and descriptions that illuminate the event.
4. contains an introductory sentence.
5. show evidence of editing and proofreading so that errors in spelling, punctuation, capitalization, and usage do not impede comprehension.

17. writes a **communication**

(letter, invitation, thank-you note, letter to the editor/public figure, note, message, notice, instructions . . .)

The paper

1. has an audience and purpose that can be clearly identified; that is, it is obvious upon reading the paper for whom it was written and why.
2. meets the needs of the audience for that purpose (gaps, omissions, or assumptions do not impede comprehension).

3. is organized in a meaningful sequence for audience and purpose.

4. has conjunctions and transition words (and/or/but/then/next . . .) to tie ideas together.

5. shows evidence of editing and proofreading so that errors in spelling, punctuation, capitalization, and usage do not impede comprehension.

18. writes a **poem**

The poem

1. takes the conventional form of a poem with lines of poetry instead of run-on lines common to prose.

2. describes an event/person/situation/place/object with sensory details.

3. lets the reader know how the poet feels about the subject.

CRITERIA FOR WRITING OUTCOMES 4-8

19. writes a **personal experience narrative**

    (biographical/autobiographical sketch)

    The paper

    1. offers some insight or meaning to the experience narrated.
    2. develops the plot sufficiently for the event to be understood.
    3. shows the reader what happens; does not just "tell".
    4. uses descriptive words and phrases to elaborate on the experience.
    5. shows evidence of editing and proofreading final draft so that errors in spelling, punctuation, capitalization, and usage do not impede comprehension.

20. writes a **story**

    The paper

    1. is developed around a standard plot line (beginning, conflict, rising action, climax, denouement).
    2. has well-developed major characters and minor characters.
    3. has a definite and well-described setting.
    4. shows, instead of tells, the events in the story.
    5. shows evidence of editing and proofreading final draft so that errors in spelling, punctuation, capitalization, and usage do not impede comprehension.

21. writes a **report**

    The paper

    1. reports the subject accurately and clearly.
    2. has a beginning which states the subject to be covered, a middle that develops the subject, and an end that summarizes the paper.
    3. contains facts, details, examples, and descriptions that clearly support the main idea of the paper.
    4. has a topic that is narrow enough to be completely and thoroughly covered.
    5. shows evidence of editing and proofreading final draft so that errors in spelling, punctuation, capitalization, and usage do not impede comprehension.

22. writes a **communication**

    (a letter, invitation, thank-you note, letter to editor/public figure, message, notice, instructions . . .)

    The paper

    1. has an audience and purpose clearly evident in the communication.
    2. meets the needs of the audience for that purpose in an efficient way.

3. contains no gaps, omissions, or assumptions that could impede comprehension.

4. follows the conventional style for the type (i.e., letter, memo, message . . .).

5. shows evidence of editing and proofreading final draft so that errors in spelling, punctuation, capitalization, and usage do not impede comprehension.

23. writes a **poem**

The poem

1. takes the form of a poem (in lines of poetry as opposed to run-on lines of prose).

2. describes an event/person/place/object with sensory detail.

3. lets the reader know how the poet feels about the subject.

4. contains some kind of pattern (rhyme, rhythm, repetition of words/phrases, spacing on page, alliteration . . .).

5. contains some form of imagery (simile, metaphor, personification).

24. writes a **summary**

Note: original from which summary was made needs to be available or known.

The paper

1. contains the main ideas of the event/article/story plus the most significant details.

2. is written in the student's own words, except for material quoted from the source.

3. reflects the underlying meaning of the source, not just the superficial details.

4. is organized and clearly-written.

5. shows evidence of editing and proofreading final draft so that errors in spelling, punctuation, capitalization, and usage do not impede comprehension.

25. writes a specialized **expository paper.**

(description, directions, explanations, cause and effect, comparison, and contrast . .)

The paper

1. follows an organizational pattern particular to its type (i.e., if description, is spatial; if directions, is sequential; if cause and effect, is paired, etc.).

2. contains an introductory statement or paragraph stating the thesis or purpose of the paper.

3. contains a summary or clincher statement or paragraph concluding the development of the thesis.

4. develops the idea in the paper with proof, details, facts, examples, or descriptions.

5. shows evidence of editing and proofreading final draft so that errors in spelling, punctuation, capitalization, and usage do not impede comprehension.

CRITERIA FOR WRITING OUTCOMES 9-12

19. writes a **personal experience narrative**

    (autobiographical/biographical sketch)

    The paper

    1. offers insight and meaning to the experience.
    2. develops the experience as a narrative (with plot, characterization, and setting devices).
    3. shows the reader the experience instead of just telling it.
    4. uses descriptive words, phrases, and imagery to elaborate on the experience.
    5. shows evidence of editing and proofreading final draft so that errors in spelling, punctuation, capitalization, and usage do not impede comprehension.

20. writes a **short story** or **play**

    The short story or play

    1. adheres to format for its type.
    2. has a well-developed plot line with beginning, conflict, rising action, climax, donouement, as well as foreshadowing and flashback devices, if appropriate.
    3. has well-developed major and minor characters.
    4. shows, instead of tells, the events in the plot.
    5. creates a definite tone or mood.
    6. contains stylistic refinements for the type (i.e. imagery in a short story and realistic dialog in a play).
    7. show evidence of editing and proofreading final draft so that errors in spelling, punctuation, capitalization, and usage do not impede comprehension.

21. writes a **report**

    The paper

    1. conveys a point of view about the subject.
    2. contains ample support of point of view (facts, examples, details, quotes).
    3. is well-organized around a thesis with a beginning that states the thesis and method of development, a middle that thoroughly explores the thesis, and an end that summarizes the development of the thesis.
    4. follows standard report format.
    5. show evidence of editing and proofreading final draft so that errors in spelling, punctuation, capitalization, and usage do not impede comprehension.

22. writes a **communication**

    (business/personal letter, memo, message . . .)

    The paper

CRITERIA FOR WRITING OUTCOMES 9-12

1. makes clear the audience and purpose for which the communication was intended.
2. meets the needs of the audience for that purpose in an efficient and effective way.
3. contains no gaps, omissions, or assumptions that impede comprehension of the communication.
4. follows the standard style for the type of communication (i.e. letter/memo/message . . .).
5. shows evidence of editing and proofreading final draft so that errors in spelling, punctuation, capitalization, and usage do not impede comprehension.

23. writes a **poem**

The poem

1. describes an event/person/situation/place/object/feeling with sensory details.
2. creates a mood about the subject of the poem.
3. uses some kind of pattern (rhyme, rhythm, repetition of words/phrases, spacing on the page, alliteration, etc.) effectively.
4. contains some form of imagery (simile, metaphor, personification, etc.).
5. conveys the poet's feeling about the subject or gives meaning to the subject beyond direct description.

24. writes a **summary/precis**

Note: original from which summary was made needs to be available or known

The paper

1. is written in the student's own words, except for material quoted from the source.
2. contains the main ideas and significant details selected from the source and rearranged in a meaningful way.
3. suggests an underlying meaning to the original in addition to reporting content/literal meaning.
4. reflects an understanding of the source material/event.
5. shows evidence of editing and proofreading final draft so that errors in spelling, punctuation, capitalization, and usage do not impede comprehension.

25. writes a specialized **expository paper/essay**

(description, cause and effect, comparison and contrast, problem and solution, analysis, directions, explanation, definitions . . .)

The paper

1. follows the organizational pattern particular to the type.
2. contains an introductory statement or paragraph stating the thesis or purpose of the paper and suggesting the method by which ideas will be developed.
3. contains a summary statement or paragraph reflecting on the development of the ideas in the paper.
4. develops the thesis of the paper with examples, facts, details, anecdotes, etc., that are powerful and pertinent.

5. shows evidence of editing and proofreading final draft so that errors in spelling, punctuation, capitalization, and usage do not impede comprehension.

26. writes a **persuasive** paper

The paper

1. is guided by an obvious thesis or opinion statement; a stand on the issue.
2. contains points to prove stand, backed by sufficient and effective proof.
3. has proof that is "tied-in" to each point and to the thesis; that is, the writer explains how the proof truly proves the point.
4. is organized effectively and includes an introduction that leads into the argument and a rousing conclusion that leaves no doubt about the issue in the reader's mind.
5. shows evidence of editing and proofreading final draft so that errors in spelling, punctuation, capitalization, and usage do not impede comprehension.

27. writes an **evaluation or critique**

The paper

1. shows understanding or insight into what is being evaluated.
2. has a clear statement of opinion/thesis about the subject.
3. has sufficient and clearly tied-in details/quotes/facts to support the thesis.
4. is organized efficiently and includes an introduction that summarizes the subject of the paper and leads into evaluation of the subject and a conclusion that summarizes points made in the body of the paper.
5. shows evidence of editing and proofreading final draft so that errors in spelling, punctuation, capitalization, and usage do not impede comprehension.

CRITERIA FOR SPEAKING OUTCOMES K-3

5. speaks in a planned situation by **reporting and generalizing about events and incidents.**

   The student

   1. reports the event accurately and completely.
   2. reports the details of the event in a meaningful sequence.
   3. ascribes some meaning to the event ("This is the first time I . . . ").
   4. speaks loudly enough to be heard.
   5. speaks in a way that does not impede comprehension.

6. speaks in a planned situation by giving **instructions** that are understood.

   The student

   1. includes all major parts of the task to be accomplished.
   2. presents the steps of the task in order.
   3. modifies instructions according to the listener's responses so that the listener is successful at completing the task.
   4. speaks loudly enough to be heard.
   5. speaks in a way that does not impede comprehension.

7. speaks in a planned situation by telling a personal experience or fictional **story.**

   The student

   1. narrates a complete experience, one that has a beginning, middle, and end and feels whole.
   2. identifies and characterizes the main character in the story so that the main character is distinct from all other characters.
   3. includes descriptive details that advance the plot; includes few or no extraneous details.
   4. establishes the setting (where story takes place).
   5. speaks in a way that does not impede comprehension.

CRITERIA FOR SPEAKING OUTCOMES 4-8

5. makes an **oral report**

   The student

   1. presents an effective beginning and closing.
   2. presents ideas in meaningful order.
   3. presents enough details to keep audience interest.
   4. uses audio-visual aids that increase understanding.
   5. speaks in a way that does not impede comprehension.

6. tells a personal experience or fictional **story**

   The student

   1. tells a complete experience, i.e., one that has a beginning, middle, and end, and feels complete.
   2. connects events or ideas in a sequence that makes sense.
   3. uses descriptive words and phrases to "paint a picture" for the listener.
   4. uses facial and vocal expressions, body language, and gestures effectively.
   5. speaks in a way that does not impede comprehension.

7. participates in a **discussion**

   The student

   1. participates in the discussion as a leader or a contributor (as opposed to a distracting member).
   2. asks a question, gives an opinion, or restates what someone else said.
   3. keeps relevant to the topic being discussed.
   4. speaks in a way that does not impede comprehension.

8. participates in an **interview**

   The student

   1. as interviewer, asks prepared questions that are on topic plus extemporaneous questions that are a result of listening to the interviewee and following up on the interviewee's answers.
   2. as interviewer, restates the main ideas the interviewee gave for clarification and elaboration.
   3. as interviewee, responds to questions with relevant information and elaborations.
   4. speaks in a way that does not impede comprehension.

CRITERIA FOR SPEAKING OUTCOMES 9-12

5. makes a **formal speech**

   The student

   1. presents an intriguing beginning that previews the body of the speech.
   2. presents an interesting closing that summarizes the points of the speech.
   3. presents ideas in a meaningful sequence.
   4. presents sufficient details, examples, incidents, or facts to keep audience interested and support main idea of speech.
   5. relates the topic of the speech to the audience.
   6. uses audio-visual aids that help listeners understand.
   7. speaks in a way that does not impede comprehension.

6. presents a selection from literature or from own writing as an **oral interpretation** or **dramatic reading.**

   The student

   1. shows understanding of material.
   2. shows expression or feeling in reading it.
   3. helps the audience understand the material by pausing, emphasizing, slowing down, raising and lowering pitch or volume, etc.
   4. uses gestures, posture, facial expression, and body language to support reading.
   5. speaks in a way that does not impede comprehension.

7. participates in a **discussion.**

   The student

   1. demonstrates individual activity that helps the group move towards its goal.
   2. asks questions that are pertinent to the topic.
   3. states opinions as opinions, not facts, and supports opinions with facts or other evidence.
   4. restates what other speakers have said accurately.
   5. speaks in a way that does not impede comprehension.

8. participates in an **interview.**

   The student

   1. as interviewer, asks prepared questions that are on the topic.
   2. as interviewer, asks follow-up questions based on the interviewee's answers.
   3. as interviewer, restates what the interviewee said for clarification and elaboration.

4. as interviewee, gives answers that are on the topic.

5. speaks in a way that does not impede comprehension.

9. makes an **impromptu speech.**

The student

1. states the topic or subject of the speech in the introduction.

2. keeps on topic throughout the speech.

3. concludes the speech with reference to the subject and to points brought up in the body of the speech.

4. uses anecdotes, facts, details, examples, and incidents to clarify the topic.

5. speaks in the organized manner by linking one thought to the next.

6. speaks in a way that does not impede comprehension.

13. reads and demonstrates comprehension of a **personal experience narrative.**

    (Comprehension may be demonstrated through discussion, artistic or graphic representation, writing, or oral or dramatic presentation.)

    The student

    1. recalls events in their order in the narrative (LITERAL COMPREHENSION).
    2. tells how two characters or events in the narrative are alike or different (INTERPRETIVE COMPREHENSION).
    3. makes an inference or predicts a further event (INTERPRETIVE COMPREHENSION).
    4. relates an event or character in the narrative to own experience (CRITICAL COMPREHENSION).
    5. tells whether the events in the narrative are real or fantasy (CRITICAL COMPREHENSION).
    6. gives a personal reaction to the narrative (APPRECIATIVE COMPREHENSION).

14. reads and demonstrates comprehension of a **story.**

    (Comprehension may be demonstrated through discussion, artistic or graphic representation, writing, or oral or dramatic presentation).

    The student

    1. names the main character (LITERAL COMPREHENSION).
    2. recalls events in their order in the narrative (LITERAL COMPREHENSION).
    3. tells the setting (place and time) of the narrative (LITERAL COMPREHENSION).
    4. tells how two characters or events in the story are alike or different (INTERPRETIVE COMPREHENSION).
    5. makes an inference or predicts a further event in the narrative (INTERPRETIVE COMPREHENSION).
    6. relates an event or character in the story to own experience (CRITICAL COMPREHENSION).
    7. gives a personal reaction to the story (APPRECIATIVE COMPREHENSION).

15. reads and demonstrates comprehension of an **informative report.**

    (Comprehension may be demonstrated through discussion, artistic or graphic representation, writing, or oral or dramatic presentation.)

    The student

    1. tells what the report is about (LITERAL COMPREHENSION).
    2. tells critical details from the report (INTERPRETIVE COMPREHENSION).
    3. compares one element in the report to another element (INTERPRETIVE COMPREHENSION).
    4. makes an inference or a prediction related to the idea in the report (INTERPRETIVE COMPREHENSION).
    5. relates the subject of the report to own experiences (INTERPRETIVE COMPREHENSION).

16. reads and demonstrates comprehension of a form of **communication** (letter, invitation, thank-you note, message, notice, announcement, instruction . . .).

    (Comprehension may be demonstrated through discussion, artistic or graphic representation, writing, or oral or dramatic presentation.)

    The student

    1. describes the content of the communication in own words (LITERAL COMPREHENSION).
    2. recalls the steps or parts of the communication (LITERAL COMPREHENSION).
    3. tells the critical details of the content (LITERAL COMPREHENSION).
    4. identifies the purpose of the communication (LITERAL COMPREHENSION).
    5. tells what should be done on the basis of the communication (CRITICAL COMPREHENSION).

17. reads and demonstrates comprehension of a **poem.**

    (Comprehension may be demonstrated through discussion, artistic or graphic representation, writing, or oral or dramatic presentation).

    The student

    1. tells what the poem is about (LITERAL COMPREHENSION).
    2. makes an inference about the poem (INTERPRETIVE COMPREHENSION).
    3. relates the poem to own experiences (INTERPRETIVE COMPREHENSION).
    4. tells whether the poem describes situations that are real or fantasy (CRITICAL COMPREHENSION).
    5. gives a personal reaction to the poem (APPRECIATIVE COMPREHENSION).

CRITERIA FOR READING OUTCOMES 4-8

9. reads and demonstrates comprehension of a **personal experience narrative** (biography/autobiography).

   (Comprehension may be demonstrated through discussion, artistic or graphic representation, writing, or oral or dramatic presentation).

   The student

   1. summarizes the experience in own words (LITERAL COMPREHENSION).
   2. identifies the conflict or problem that gave rise to the personal experience (INTERPRETIVE COMPREHENSION).
   3. identifies the resolution by telling how the problem was solved (INTERPRETIVE COMPREHENSION).
   4. makes an inference or tells what might happen next if narrative were to be continued (INTREPRETIVE COMPREHENSION).
   5. describes the main character in the narrative (INTERPRETIVE COMPREHENSION).
   6. identifies the author's feelings about the subject (CRITICAL COMPREHENSION).
   7. gives a personal reaction to the characters, events, setting, style, tone, mood, or meaning of the narrative (APPRECIATIVE COMPREHENSION).

10. reads and demonstrates comprehension of a **story.**

    (Comprehension may be demonstrated through discussion, artistic or graphic representation, writing, or oral or dramatic presentation.)

The student

   1. identifies the plot line (beginning, conflict, rising action, climax, and denouement/ending) (LITERAL COMPREHENSION).
   2. distinguishes the main character from the minor characters (INTERPRETIVE COMPREHENSION).
   3. describes the setting (INTERPRETIVE COMPREHENSION).
   4. identifies the relationships of characters in the story (INTERPRETIVE COMPREHENSION).
   5. tells why the author might have decided to write the story or what point (theme) the author was trying to make (CRITICAL COMPREHENSION).
   6. gives a personal reaction to characters, events, setting, style, tone, mood, or meaning of the story (APPRECIATIVE COMPREHENSION).

11. reads and demonstrates comprehension of an informative **report.**

    (Comprehension may be demonstrated through discussion, artistic or graphic representation, writing, or oral or dramatic presentation.)

    The student

    1. tells what the report is about (LITERAL COMPREHENSION).
    2. recalls details that are critical to the report (INTERPRETIVE COMPREHENSION).

3. identifies the author's purpose (CRITICAL COMPREHENSION).

4. identifies the author's strategy (use of facts, examples, descriptions, anecdotes, etc.) (CRITICAL COMPREHENSION).

5. relates the subject of the report to own experience (CRITICAL COMPREHENSION).

12. reads and demonstrates comprehension of a form of **communication** (letter, invitation, thank-you note, message, notice, instructions . . .).

(Comprehension may be demonstrated through discussion, artistic or graphic representation, writing, or oral or dramatic presentation).

The student

1. describes the content of the communication in own words (LITERAL COMPREHENSION).

2. recalls the critical details of the communication (INTERPRETIVE COMPREHENSION).

3. identifies the purpose of the communication (INTERPRETIVE COMPREHENSION).

4. tells what response is expected from the communication (CRITICAL COMPREHENSION).

5. evaluates the effectiveness of the communication (meeting the needs of the audience, containing no gaps/omissions/assumptions, following a conventional format . . .) (CRITICAL COMPREHENSION).

13. reads and demonstrates comprehension of a **poem.**

(Comprehension may be demonstrated through discussion, artistic or graphic representation, writing, or oral or dramatic presentation.)

The student

1. tells what the poem is about (LITERAL COMPREHENSION).

2. makes an inference about the poem (INTERPRETIVE COMPREHENSION).

3. relates the poem to own experiences (CRITICAL COMPREHENSION).

4. gives a personal reaction to the ideas and feelings in the poem (APPRECIATIVE COMPREHENSION).

5. gives a personal reaction to the pattern (rhyme, rhythm, repetition of words/phrases, spacing, alliteration) or imagery (simile, metaphor, personification) in the poem (APPRECIATIVE COMPREHENSION).

14. reads and demonstrates comprehension of a **summary.**

(Comprehension may be demonstrated through discussion, artistic or graphic representation, writing, or oral or dramatic presentation.)

NOTE: original from which summary was made should be available.

The student

1. recalls details from the original and from the summary (LITERAL COMPREHENSION).

2. compares the original and the summary for accuracy of the summary's main idea statement (INTERPRETIVE COMPREHENSION).

3. compares the original and the summary for inclusion of the critical details from the original in the summary (INTERPRETIVE COMPREHENSION).

4. determines if the summary conveys the underlying meaning of the original as well as the main idea and critical details (CRITICAL COMPREHENSION).

15. reads and demonstrates comprehension of an essay.

(Comprehension may be demonstrated through discussion, artistic or graphic representation, writing, or oral or dramatic presentation.)

The student

1. tells what the essay is about (INTERPRETIVE COMPREHENSION).

2. states the author's purpose (CRITICAL COMPREHENSION).

3. identifies critical details that support the author's purpose (INTERPRETIVE COMPREHENSION).

4. distinguishes use of fact and opinion, persuasive techniques, evidence of author bias, or inconsistencies in material (CRITICAL COMPREHENSION).

CRITERIA FOR READING OUTCOMES 9-12

9. reads and demonstrates comprehension of a **personal experience narrative** (biography or autobiography).

   (Comprehension may be demonstrated through discussion, artistic or graphic representation, writing, or oral or dramatic presentation.)

   The student

   1. summarizes the experience (LITERAL COMPREHENSION).
   2. identifies the plot elements in the narrative (conflict, rising action, climax, denouement) (INTERPRETIVE COMPREHENSION).
   3. characterizes the main character (INTERPRETIVE COMPREHENSION).
   4. identifies the author's purpose in writing the narrative (theme/point of view/moral) (CRITICAL COMPREHENSION).
   5. gives a personal reaction to the style of writing (use of description, imagery, tone, mood, theme) (APPRECIATIVE COMPREHENSION).

10. reads and comprehends **fiction** (short story/novel/play).

    (Comprehension may be demonstrated through discussion, artistic or graphic representation, writing, or oral or dramatic presentation.)

    The student

    1. tells what the selection is about (LITERAL COMPREHENSION).
    2. describes plot, characters and setting (INTERPRETIVE COMPREHENSION).
    3. gives and interprets examples from the selection of figurative language and symbolism (INTERPRETIVE COMPREHENSION).
    4. identifies the tone or mood of the selection (CRITICAL COMPREHENSION).
    5. decides the theme or purpose of the selection (CRITICAL COMPREHENSION).
    6. describes the selection in terms of its adherence to the qualities of its genre (short story/novel/play) (CRITICAL COMPREHENSION).
    7. evaluates the selection according to effectiveness of characterization, plot, style, tone, mood, other (APPRECIATIVE COMPREHENSION).

11. reads and demonstrates comprehension of an **informative report.**

    (Comprehension may be demonstrated through discussion, artistic or graphic representation, writing, or oral or dramatic presentation.)

    The student

    1. tells what the selection is about (LITERAL COMPREHENSION).
    2. recalls details that are critical to the selection (INTERPRETIVE COMPREHENSION).
    3. identifies the author's point of view about the subject (CRITICAL COMPREHENSION).

4. identifies the author's method of organization (introduction, body, conclusion) (CRITICAL COMPREHENSION).

5. identifies the author's strategy of presentation (support of point of view with facts, examples, details, descriptions, anecdotes, etc.) (CRITICAL COMPREHENSION).

6. relates the subject of the report to own experience (CRITICAL COMPREHENSION).

12. reads and demonstrates comprehension of a form of **communication** (personal letter, invitation, thank-you note, message, notice, instructions, business letter, advertisement . . .)

(Comprehension may be demonstrated through discussion, artistic or graphic representation, writing, or oral or dramatic presentation.)

The student

1. describes the content of the communication in own words (LITERAL COMPREHENSION).

2. identifies the purpose and audience for which the communication was intended (INTERPRETIVE COMPREHENSION).

3. identifies the response wanted from the audience (CRITICAL COMPREHENSION).

4. evaluates the methods used by the sender of the communication (meeting the needs of the audience, containing no gaps/omissions/assumptions, following the conventional format, using propaganda/persuasion . . .) (CRITICAL COMPREHENSION).

13. reads and demonstrates comprehension of a **poem.**

(Comprehension may be demonstrated through discussion, artistic or graphic representation, writing, or oral or dramatic presentation.)

The student

1. tells what the poem is about (LITERAL COMPREHENSION).

2. tells what the poem might mean (INTERPRETIVE COMPREHENSION).

3. describes the poet's techniques (CRITICAL COMPREHENSION).

4. evaluates the poem according to its meaning and style (CRITICAL COMPREHENSION).

5. writes a personal reaction to the poem (APPRECIATIVE COMPREHENSION).

14. reads and demonstrates comprehension of a **summary/precis.**

(Comprehension may be demonstrated through discussion, artistic or graphic representation, writing, or oral or dramatic presentation.)

NOTE: original from which summary was made should be available.

The student

1. recalls details from the original and from the summary (LITERAL COMPREHENSION).

2. compares the original and the summary for accuracy of the summary's main idea statement (INTERPRETIVE COMPREHENSION).

3. compares the original and the summary for inclusion of the critical details from the original in the summary (INTERPRETIVE COMPREHENSION).

4. determines if the summary conveys the underlying meaning of the original as well as the main idea and critical details (CRITICAL COMPREHENSION).

15. reads and demonstrates comprehension of an **essay.**

(Comprehension may be demonstrated through discussion, artistic or graphic representation, writing, or oral or dramatic presentation.)

The student

1. tells what the essay is about (LITERAL COMPREHENSION).

2. identifies the thesis of the essay (INTERPRETIVE COMPREHENSION).

3. identifies the author's method of developing the thesis (comparison and contrast, problem and solution, analysis, process, definition, etc.) (INTERPRETIVE COMPREHENSION).

4. distinguishes use of fact and opinion, persuasion, propaganda techniques, author bias, or inconsistencies.

16. reads and demonstrates comprehension of **persuasion.**

(Comprehension may be demonstrated through discussion, artistic or graphic representation, writing, or oral or dramatic presentation.)

The student

1. tells what the persuasive selection is about (LITERAL COMPREHENSION).

2. identifies the purpose (thesis/point of view/stand) of the selection (CRITICAL COMPREHENSION).

3. identifies examples of fact and opinion, persuasive techniques or propaganda in the selection (CRITICAL COMPREHENSION).

5. identifies incongruities or faulty logic in the selection (CRITICAL COMPREHENSION).

17. reads and demonstrates comprehension of a **review/evaluation/critique.**

(Comprehension may be demonstrated through discussion, artistic or graphic representation, writing, or oral or dramatic presentation.)

NOTE: source (movie/book/story) for subject must be available.

The student

1. tells what the selection is about (LITERAL COMPREHENSION).

2. compares the review/evaluation/critique for accuracy to the source (INTERPRETIVE COMPREHENSION).

3. identifies the author's attitude, bias, or point of view towards the subject (CRITICAL COMPREHENSION).

4. evaluates the support the author gives for point of view (CRITICAL COMPREHENSION).

5. evaluates the degree of understanding and insight the author has into the subject (CRITICAL COMPREHENSION).

CRITERIA FOR LISTENING OUTCOMES K-3

8. listens and demonstrates comprehension of a **report** of an event or incident.

   (Comprehension may be demonstrated through discussion, artistic or graphic representation, writing, or oral or dramatic presentation.)

   The student

   1. recalls the events in the report (LITERAL COMPREHENSION).
   2. recalls the sequence of events in the report (LITERAL COMPREHENSION).
   3. describes the significance or importance of the event (INTERPRETIVE COMPREHENSION).
   4. describes the speaker's attitude towards the event (INTERPRETIVE COMPREHENSION).

9. listens and demonstrates comprehension of **directions.**

   (Comprehension may be demonstrated through discussion, artistic or graphic representation, writing, or oral or dramatic presentation.)

   The student

   1. recalls the steps in the directions (LITERAL COMPREHENSION).
   2. recalls the sequence of steps in the directions (LITERAL COMPREHENSION).
   3. performs the task according to the directions (LITERAL COMPREHENSION).

10. listens and demonstrates comprehension of a **story.**

    (Comprehension may be demonstrated through discussion, artistic or graphic representation, writing, or oral or dramatic presentation.)

    NOTE: The story may be a personal experience narrative or a fictional story.

    The student

    1. accurately recalls events in their order in the narrative (LITERAL COMPREHENSION).
    2. describes the setting (place and time) of the story (INTERPRETIVE COMPREHENSION).
    3. describes a character in the story (narrator or other character) (INTERPRETIVE COMPREHENSION).
    4. tells how two characters or events in the story are alike or different (INTERPRETIVE COMPREHENSION).
    5. makes an inference or predicts a further event in the story (INTERPRETIVE COMPREHENSION).
    6. relates an event or character in the story to own experience (CRITICAL COMPREHENSION).
    7. gives a personal reaction to the story (APPRECIATIVE COMPREHENSION).

CRITERIA FOR LISTENING OUTCOMES 4-8

8. listens and demonstrates comprehension of an **oral report.**

   (Comprehension may be demonstrated through discussion, artistic or graphic representation, writing, or oral or dramatic presentation.)

   The student

   1. tells what the report was about (LITERAL COMPREHENSION).
   2. recalls significant details from the report (INTERPRETIVE COMPREHENSION).
   3. makes an inference or draws a conclusion based on the report (INTERPRETIVE COMPREHENSION).
   4. notes speaker's attitude towards the subject (CRITICAL COMPREHENSION).
   5. gives a personal reaction to the report (APPRECIATIVE COMPREHENSION).

9. listens and demonstrates comprehension of a **story.**

   (Comprehension may be demonstrated through discussion, artistic or graphic representation, writing, or oral or dramatic presentation.)

   NOTE: The story may be a personal experience narrative or a fictional story.

   The student

   1. identifies the plot line (beginning conflict, rising action, climax, donouement/ending) (LITERAL COMPREHENSION).
   2. distinguishes the main character from the minor characters (INTERPRETIVE COMPREHENSION).
   3. describes the setting (INTERPRETIVE COMPREHENSION).
   4. identifies the relationships of characters in the story (INTERPRETIVE COMPREHENSION).
   5. tells why the speaker might have decided to tell the story or what point the speaker was trying to make (CRITICAL COMPREHENSION).
   6. gives a personal reaction to characters, events, setting, mood, or meaning of the story (APPRECIATIVE COMPREHENSION).

10. listens and demonstrates comprehension of ideas in a **discussion.**

    (Comprehension may be demonstrated through discussion, artistic or graphic representation, writing, or oral or dramatic presentation.)

    The student

    1. accurately restates points others have said during the discussion (LITERAL COMPREHENSION).
    2. asks questions that seek information not already discussed (INTERPRETIVE COMPREHENSION).
    3. volunteers ideas that are related to the topic and what has already been said (INTERPRETIVE COMPREHENSION).
    4. draws a conclusion about the discussion (INTERPRETIVE COMPREHENSION).
    5. identifies facts and opinions expressed during the discussion (CRITICAL COMPREHENSION).

CRITERIA FOR LISTENING OUTCOMES 4-8

11. listens and demonstrates comprehension during an **interview.**

    (Comprehension may be demonstrated through discussion, artistic or graphic representation, writing, or oral or dramatic presentation.)

    The student

    1. as interviewer, restates what the interviewee said to check understanding (LITERAL COMPREHENSION).
    2. as interviewer, asks further questions related to responses from the interviewee (INTERPRETIVE COMPREHENSION).
    3. as interviewee, responds to questions appropriately (LITERAL COMPREHENSION).
    4. as interviewer, groups or classifies information heard during the interview (INTERPRETIVE COMPREHENSION).
    5. as interviewer, draws a conclusion from information heard during the interview (INTERPRETIVE COMPREHENSION).

CRITERIA FOR LISTENING OUTCOMES 9-12

9. listens and demonstrates comprehension of ideas in a **persuasive speech.**

   (Comprehension may be demonstrated through discussion, artistic or graphic representation, writing, or oral or dramatic presentation.)

   The student

   1. tells what the speech was about (LITERAL COMPREHENSION).
   2. summarizes the main points of the speech (INTERPRETIVE COMPREHENSION).
   3. identifies the speaker's purpose and point of view or attitude towards the topic (CRITICAL COMPREHENSION).
   6. notes improbabilites/gaps/omissions/assumptions/faulty logic in speech (CRITICAL COMPREHENSION).

10. listens and demonstrates comprehension of a selection from literature presented in an **oral interpretation.**

    (Comprehension may be demonstrated through discussion, artistic or graphic representation, writing, or oral or dramatic presentation.)

    The student

    1. tells what the selection was about (LITERAL COMPREHENSION).
    2. describes the plot, characterization, and setting (INTERPRETIVE COMPREHENSION).
    3. compares events in the plot or characters or ideas presented in the interpretation (INTERPRETIVE COMPREHENSION).
    4. cites and interprets examples of figurative language and symbolism (INTERPRETIVE COMPREHENSION).
    5. describes the mood of the selection (CRITICAL COMPREHENSION).
    6. writes a personal reaction to the selection or the oral interpretation of it (APPRECIATIVE COMPREHENSION).

11. listens and demonstrates comprehension of ideas in a **discussion.**

    (Comprehension may be demonstrated through discussion, artistic or graphic representation, writing, or oral or dramatic presentation.)

    The student

    1. accurately restates points other have said during the discussion (LITERAL COMPREHENSION).
    2. asks questions that seek information not already discussed (INTERPRETIVE COMPREHENSION).
    3. volunteers ideas that are related to the topic and what has already been said (INTERPRETIVE COMPREHENSION).
    4. draws a conclusion about the discussion (INTERPRETIVE COMPREHENSION).
    5. identifies opinions in the discussion and lists the facts that supported these opinions (CRITICAL COMPREHENSION).

12. listens and demonstrates comprehension during an **interview.**

    (Comprehension may be demonstrated through discussion, artistic or graphic representation, writing, or oral or dramatic presentation.)

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CRITERIA FOR LISTENING OUTCOMES 9-12

The student

1. as interviewer, restates what the interviewee said to check understanding (LITERAL COMPREHENSION).
2. as interviewer, asks further questions related to responses from the interviewee (INTERPRETIVE COMPREHENSION).
3. as interviewee, responds to questions appropriately (LITERAL COMPREHENSION).
4. as interviewer, groups or classifies information heard during the interview (INTERPRETIVE COMPREHENSION).
5. as interviewer, draws a conclusion from information heard during the interview (INTERPRETIVE COMPREHENSION).

13. listens and demonstrates comprehension of ideas in an **informal talk**.

(Comprehension may be demonstrated through discussion, artistic or graphic representation, writing, or oral or dramatic presentation.)

The student

1. tells what the talk was about (LITERAL COMPREHENSION).
2. summarizes the main points of the talk (INTERPRETIVE COMPREHENSION).
3. describes the speaker's purpose or point of view about the topic (INTERPRETIVE COMPREHENSION).
4. gives a personal reaction to the talk (APPRECIATIVE COMPREHENSION).